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Welcome to the Opening of the Boston Pops 120th season. Keith Lockhart celebrates this important milestone in a gala Opening Night at Pops program with special guest star Lou Rawls and POPSearch 2004 Grand Champion Tracy Silva.

Tonight is the first in what promises to be a series of exciting programs. In addition to Keith there will appear a distinguished roster of maestros including Pops Guest Conductor Bruce Hangen, Broadway and film legend Marvin Hamlisch, and Gospel sensation Charles Floyd. Tonight, the Tanglewood Festival Chorus, led by our own John Oliver, will be showcased in several patriotic works, all part of a "greatest generation" salute celebrating the 60th anniversary of the end of World War II.

Opening Night at Pops is sponsored by Fidelity Investments. This year marks the sixth consecutive year Fidelity Investments has sponsored Opening Night, and for this support we are very grateful.

Our special thanks go to the Boston Symphony Association of Volunteers and to its outgoing President Donna Riccardi and her committee members who do so much to make events such as this enjoyable. Finally, I would like to thank Jim and Nancy Bildner, the Benefactor Chairs for Opening Night, and their committee. Jim and Nancy have brought imagination and energy to this event, and I think you will agree with me that all their hard work has produced one of the best opening night celebrations.

Thank you all for joining us in opening this season. Your support over the years has provided a platform for "America's Orchestra" to provide the magic of music to countless audiences around the world.

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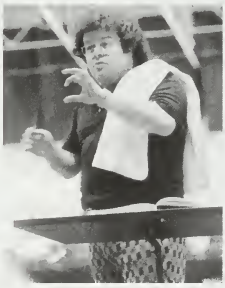
On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).



This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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On Display in Symphony Hall

The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

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PHOTOGRAPHY: MIRO VINTONIV, MICHAEL LUTCH, CHARLES GAUTHIER
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Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

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million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration.*

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

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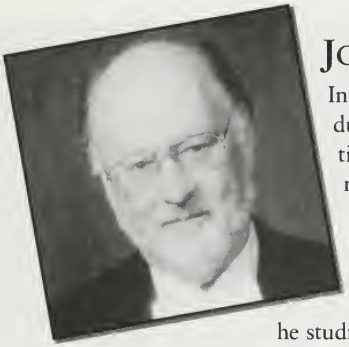

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone* 2, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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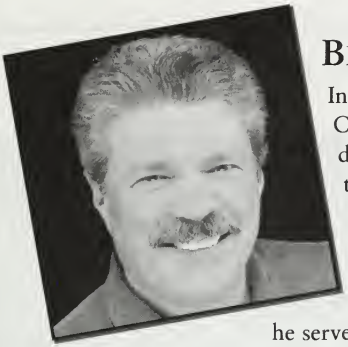

Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
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Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

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Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Bob Winter–piano

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William Shisler
John Perkel

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Stage Manager
John Demick

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§Substituting
‡On sabbatical leave
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JOHN WILLIAMS, *Laureate Conductor*
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Wednesday evening, May 11, 2005, at 6:30

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KEITH LOCKHART conducting

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with
the Tanglewood Festival Chorus, John Oliver, conductor

The Star-Spangled Banner — Smith/Key-Bass
TRACY SILVA, 2004 POPSearch Winner

This Is My Country — Jacobs/Raye-Bass

D-Day, from *Victory at Sea* — Rodgers

America, We're Proud to Serve — arr. Bass
The Army Goes Rolling Along—Anchors Aweigh—
The U.S. Air Force—Semper Paratus—The Marines Hymn

Andrews Sisters Medley — arr. Stephenson
Boogie-Woogie Bugle Boy—Don't Sit Under the Apple Tree
Rachel Hallenbeck, Louise-Marie Mennier, and
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God Bless America — Berlin-Osser

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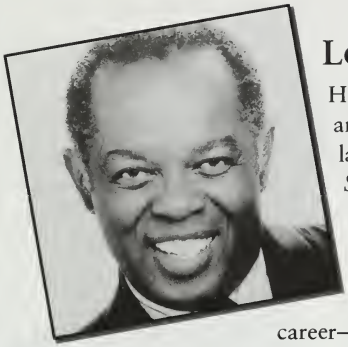

LOU RAWLS

His voice is as distinctive and instantly recognizable as any in music. From his early days in gospel to his collaborations with Sam Cooke; from the *Dick Clark Show* at the Hollywood Bowl in 1959 to opening for the Beatles at Crosley Field in Cincinnati; from his monologues in the '70s that presaged rap music to becoming a "crossover" artist before the term was invented, there has been one constant in Lou Rawls's career—a voice that has been called "sweet as sugar, soft as velvet, strong as steel, smooth as butter." In his more than 40 years as a recording artist, spanning an astonishing 60-plus albums, three Grammy wins, 13 Grammy nominations, one platinum album, five gold albums, and a gold single, Rawls has epitomized the ultimate song stylist. Raised on the South Side of Chicago by his grandmother, he sang in his Baptist church choir and later, with high school classmate Sam Cooke, joined groups such as the Teenage Kings of Harmony. In Los Angeles in the '50s, Rawls sang and recorded with the Chosen Gospel Singers, and moved on to the Pilgrim Travelers before enlisting in 1955 as a paratrooper in the Army's 82nd Airborne Division, the All Americans. Three years later, Sergeant Rawls left the service and rejoined the Travelers. During a tour of the South with Cooke and the Travelers a serious car accident nearly ended Rawls's career and life. One passenger was killed, Cooke was slightly injured, and Rawls was pronounced dead on the way to the hospital. Though he slipped into a coma for five-and-a-half days, suffered memory loss, and wasn't completely recovered for a year, he survived. In late 1959, while performing at Pandora's Box Coffee Shop, Rawls's four-octave range impressed Capitol producer Nick Venet, who invited him to make an audition tape. As a result, Rawls was signed to Capitol. *I'd Rather Drink Muddy Water,* his 1962 solo debut album, became the first of more than 20 albums on that label in only a decade. *Love Is a Hurtin' Thing* (1966) was Grammy-nominated for both Best R&B Recording and Best R&B Solo Vocal Performance. On *World of Trouble* and *Tobacco Road*, Rawls created hip monologues—called "pre-rap" by some—about life and love, each more than seven minutes long. His "raps" were so popular that 1967's *Dead End Street* won him his first Grammy for Best R&B Vocal Performance. In 1971 he won *Downbeat* magazine's poll for favorite male vocalist, besting perennial champ Frank Sinatra. The '70s began with a second Grammy win for *Natural Man.* In 1975 Rawls moved to Philadelphia International, and the next year *You'll Never Find (Another Love Like Mine)* became his biggest hit. The year after that, he took home his third Grammy, Best R&B Vocal Performance, for *Unmistakably Lou.* In 1976 Lou Rawls became the corporate spokesman for Anheuser Busch, the world's largest brewery, and in 1980 that company began its sponsorship of two events which have continued to this day: a series of concerts for American military personnel on bases around the world; and a telethon whose proceeds, now more than $200 million, are donated to the United Negro College Fund. Lou Rawls's work for the UNCF has been the joy of a man who never went to college

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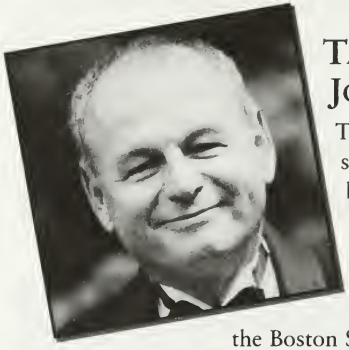
but has since been awarded numerous honorary doctorates. Over the years he has also appeared as an actor on television and in feature films, taking on lead roles in independent films as well as smaller parts in movies such as *Leaving Las Vegas*. In 1999 Rawls appeared on Broadway for a stint in *Smokey Joe's Cafe*. He has also brought his flair to children's programming, becoming the singing voice of the animated feline Garfield. Grammy-nominated in 1982 for Best Recording for Children for *Here Comes Garfield*, he is the musical star of the "Garfield" TV specials. More recently, he sang the title song for the animated series *Jungle Cubs*, and provided the voice of the Harvey the Mailman on Nickelodeon's *Hey Arnold* series. In 1998 Rawls released *Seasons 4 U* on his own newly created record label, Rawls & Brokaw Records. As always, he continues to tour extensively, from clubs to jazz festivals, from America to Europe to Asia.

Tracy Silva

Tracy Silva, winner of last year's premiere POPSearch competition, was featured as a guest soloist with Keith Lockhart and the Boston Pops Esplanade Orchestra during Independence Day weekend on Boston's Charles River Esplanade. She followed this compelling performance by appearing with the Boston Pops at the South Shore Music Circus. Since her debut with the Boston Pops, Tracy has performed before cheering crowds at New England Patriots and Boston Red Sox games and in front of notable New England leaders such as U.S. Senator John Kerry and Patriots owner Bob Kraft, among others. In addition to several corporate and private functions, Tracy has performed at the Great Skate, a fundraiser held every four years to benefit Lawrence General Hospital, at the 15th Anniversary Fidelity Investments Jumper Classic, the New England Council's Annual Dinner, J-Jill Inc.'s Annual Convention, the American Red Cross Blood Drive at Fenway Park, Artists For Humanity dedication ceremonies, the Christmas Tree Lighting Ceremony on Boston Common, and Boston's Waterfront Music Series. In addition, Tracy performed a solo with her church choir in a fundraiser for My Turn at Gillette Stadium and, most recently, performed an original song at the 2005 Boston Marathon. Tracy was invited to appear as guest vocalist with the Boston Pops to kick off the 2004 Democratic National Convention on Boston's City Hall Plaza, and also sang at the Welcoming Ceremony for the Massachusetts Congressional Delegation. The PopSearch winner has opened for Broadway star Maureen McGovern and has performed for Brockton's annual Red, White, and Black Ball and for Congress 2005–Hynes Convention Center (the largest Christian conference in New England). Tracy also served as Grand Marshal for the 25th Anniversary Christmas Parade in her hometown of Taunton, Massachusetts. Over the past year, Tracy was featured in several productions of the Company Theatre in Norwell, Massachusetts, including *Big River* (Alice), *Smokey Joe's Café* (BJ), and *Ragtime* (Sarah). She has also performed in *Children of Eden* (Aphra), *Jesus Christ Superstar*, and as a soloist in *Company for the Holidays*, *Gloryland,* and *Songs for a New World*. Tracy has dedicated her life to church ministry and aspires to become a gospel recording artist. Genuinely devoted to serving inner-city children, Tracy drives a school bus for

special-needs children and serves as an inspiration for her students and the people who work in the special-needs field. Tracy Silva performed at the 30th Anniversary celebration for BAMSI, Inc., a Massachusetts agency that serves people with disabilities. At that event, Tracy was honored for her accomplishments and work with special needs, alongside CBS4's Jack Williams (for 30 years of *Wednesday's Child*). She received a Certificate of Special Congressional Recognition for outstanding and invaluable service to the community from Congressman Barney Frank and was awarded a certificate from City of Taunton Mayor Robert Nunes. Tracy's social service commitment also extends to her appearances at philanthropic events. She was a guest vocalist for the Boys & Girls Club fundraiser dinner and has performed on live television to benefit the Jimmy Fund and the Dana-Farber Cancer Institute, in a program sponsored and televised by New England Cable News. Most recently, she performed in *South Pacific* at the Fiddlehead Theatre in Norwood, Massachusetts, and at the Greater Boston Federal Executive Board award ceremonies.



Tanglewood Festival Chorus John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart (most recently on the Pops' new holiday recording, *Sleigh Ride*) and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its own debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Elise Ackermann
Meredith Malone Armbrust
Sarah J. Bartolome
Michele M. Bergonzi
Mayfanwy Callahan
Jenifer Lynn Cameron
Emily Anderson Chinian
Stefanie J. Gallegos
Karen Ginsburg
Sarah Mui
Kieran Murray
Melanie W. Salisbury
Johanna Schlegel
Janice Sullivan
Joy Tappen
Donna R. Westervelt

Mezzo-sopranos
Lauren A. Boice
Abbe Dalton Clark
Diane Droste
Barbara Naidich Ehrmann
Dorrie Freedman
Irene Gilbride
Julie Hausmann
Evelyn Eshleman Kern
Gale Livingston
Cypriana Slosky
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld

Tenors
Brian Anderson
Richard A. Bissell
Ed Boyer
Stephen Chrzan
Tom Dinger
Keith Erskine
J. Stephen Groff
David M. Halloran
Stanley Hudson
Henry Lussier
David Norris
Brian R. Robinson
Peter L. Smith
Stephen E. Smith
Don P. Sturdy

Basses
Clinton D. Campbell
Paulo Cesar Carminati
Matthew Crawford
Joel Evans
Mark Gianino
William Koffel
Timothy Lanagan
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Anna Stowe, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $5 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged. The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission.

TICKET PRICES: Floor: $120 (VIP tickets, including premium floor table seats, parking, and a hospitality certificate), $72, $55, $37; First Balcony: $43, $32; Second Balcony: $20, $16.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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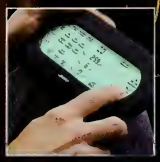
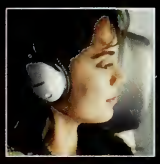
THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; from one hour before each concert through both intermissions; and for up to thirty minutes after each concert. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The Boston Symphony Orchestra is supported in part by the Boston Cultural Council, which is administered by the Mayor's Office of Arts, Tourism, and Special Events.





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The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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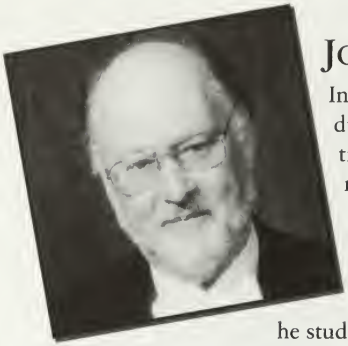
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration.*

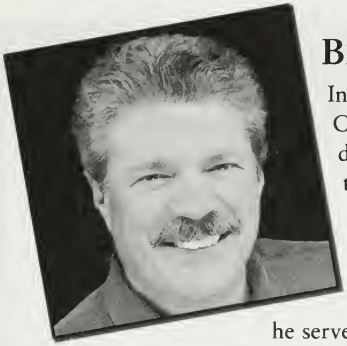
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Juliette Kang
Edward and Bertha C. Rose Chair
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Bo Youp Hwang
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*James Cooke
*Si-Jing Huang
*Victor Romanul
*Nicole Monahan°
*Kelly Barr
*Wendy Putnam°
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
**Catherine French
*Alexander Velinzon
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave
°On leave

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Fenwick Smith

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

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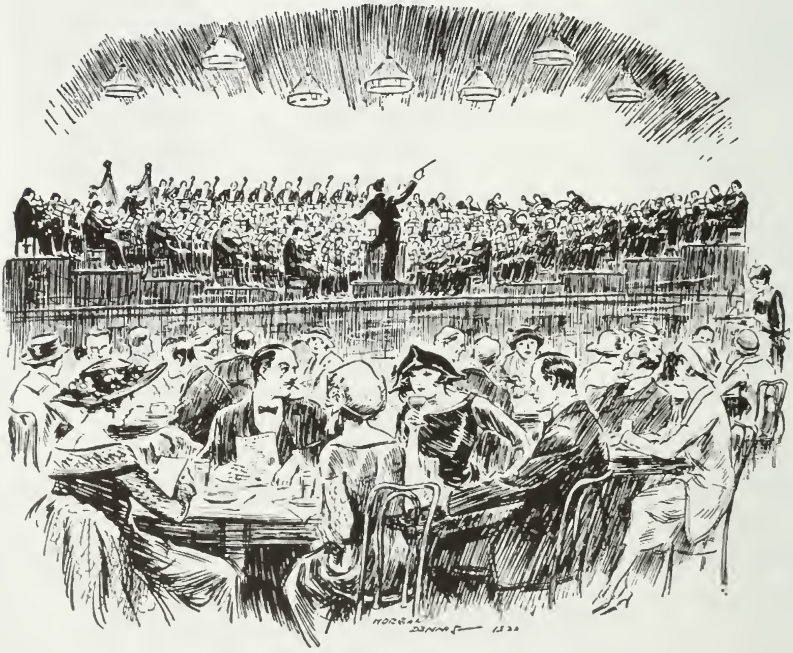
Bruce M. Creditor

Stage Manager
John Demick

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first



A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

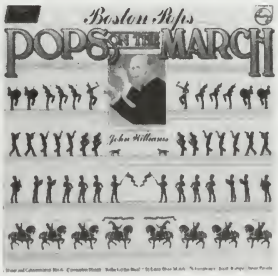
BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

1959



1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

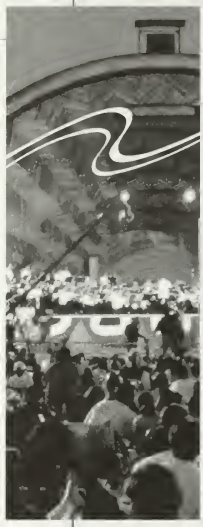
Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert



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CONCEPT AND DESIGN. SAMETZ BLACKSTONE ASSOCIATES, BOSTON

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, May 12, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

UNIVERSITY OF MASSACHUSETTS NIGHT AT POPS

BABY BOOMER BASH

The Ride of the Valkyries, from *Die Walküre*	Wagner
Night on Bald Mountain	Mussorgsky
First movement (Allegro ma non troppo) from Symphony No. 6 in F, *Pastoral*	Beethoven
Dance of the Hours, from *La Gioconda*	Ponchielli

INTERMISSION

Installation of Jack M. Wilson as President of the University of Massachusetts and presentation of the President's Medal to Senator Edward M. Kennedy

Presenting
ROCKAPELLA
Scott Leonard, Kevin Wright, George Baldi, John Brown, and Jeff Thacher

---

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, May 13, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BABY BOOMER BASH

The Ride of the Valkyries, from *Die Walküre*	Wagner
Night on Bald Mountain	Mussorgsky
First movement (Allegro ma non troppo) from Symphony No. 6 in F, *Pastoral*	Beethoven
Dance of the Hours, from *La Gioconda*	Ponchielli

INTERMISSION

Birdland	Zawinul-Hollenbeck

Presenting
ROCKAPELLA
Scott Leonard, Kevin Wright, George Baldi, John Brown, and Jeff Thacher

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday afternoon, May 14, 2005, at 2

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BABY BOOMER BASH

The Ride of the Valkyries, from *Die Walküre*	Wagner
Night on Bald Mountain	Mussorgsky
First movement (Allegro ma non troppo) from Symphony No. 6 in F, *Pastoral*	Beethoven
Dance of the Hours, from *La Gioconda*	Ponchielli

INTERMISSION

Birdland	Zawinul-Hollenbeck

Presenting
ROCKAPELLA
Scott Leonard, Kevin Wright, George Baldi, John Brown, and Jeff Thacher

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, May 14, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BABY BOOMER BASH

The Ride of the Valkyries, from *Die Walküre*	Wagner
Night on Bald Mountain	Mussorgsky
First movement (Allegro ma non troppo) from Symphony No. 6 in F, *Pastoral*	Beethoven
Dance of the Hours, from *La Gioconda*	Ponchielli

INTERMISSION

Birdland	Zawinul-Hollenbeck

Presenting
ROCKAPELLA
Scott Leonard, Kevin Wright, George Baldi, John Brown, and Jeff Thacher

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Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

First Violins
Joseph Scheer
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
James Orent
Paul MacDowell
Maynard Goldman
Melissa Howe
Stacey Alden
Liana Zaretsky
Karma Tomm

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Danielle Maddon
Julie Leven
Rebecca Katsenes
Kay Knudsen

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Toni Rapier
Jennifer Lucht

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Susan Hagen

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Alicia DiDonato

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Gary Gorczyca

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Margaret Phillips

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
James Nova
Darren Acosta

Bass Trombone
Donald Robinson

Tuba
Randall Montgomery

Timpani
Richard Flanagan

Percussion
James Gwin
Neil Grover
Patrick Hollenbeck
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Judy Saiki

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Sunday afternoon, May 15, 2005, at 3

BOSTON POPS

BRUCE HANGEN conducting

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The Lusty Month of May—Guenevere

Selections from *My Fair Lady* — Loewe/Lerner
Wouldn't It Be Loverly
REBECCA STRIMAITIS and CHORUS

With a Little Bit of Luck
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BEN ENGLE

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Get Happy — Arlen-Sebesky

Johnny Mercer's Legendary Lyrics

Selections from *Li'l Abner* — DePaul/Mercer
Namely You
BRENDA ROLAND and SCOTT KLEINFELD

If I Had My Druthers
RAVI ROTH and MEN'S CHORUS

Program continues on page 29

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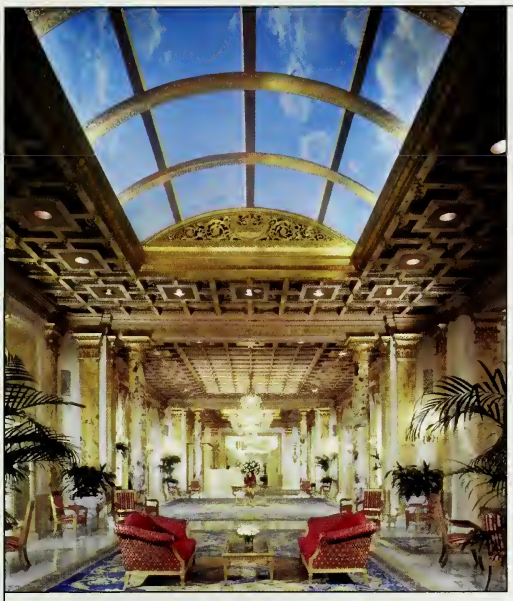

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Come Rain or Come Shine
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Had Myself A True Love
ALLISON MURPHY

I Love a Parade, from *Manhattan Parade* — Arlen-Hayman

INTERMISSION

In Tribute to Cy Coleman (1929-2004)

Hey, Look Me Over, from *Wildcat* — Coleman-Hayman

The Colors of My Life, from *Barnum*
MICHAEL AURIT and JILLIAN GIACCHI

Selections from *Sweet Charity*

If My Friends Could See Me Now
MISHA FAUCHER

There's Gotta Be Something Better Than This
BRIDIE CARROLL, EMILY ZUZELSKI, and STEPHANIE JAGGERS

Rhythm of Life
CEDRIC LEIBA, JR. (Daddy), TRAVIS NESBITT, and CHORUS

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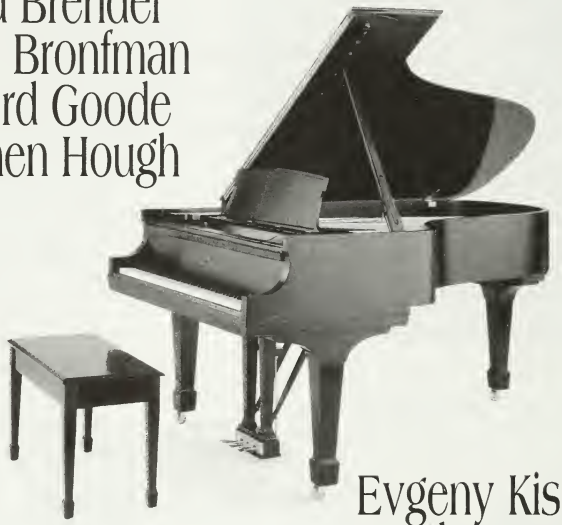

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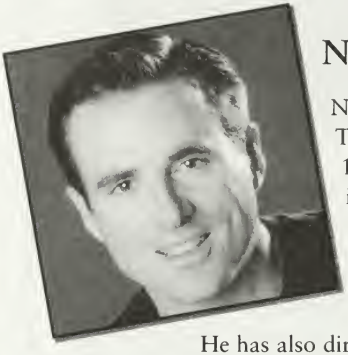
ROCKAPELLA

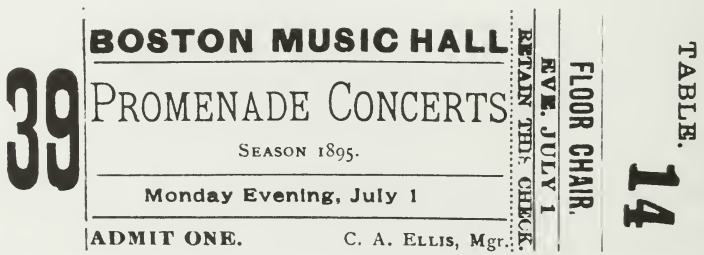
Rockapella's story is like no other, and they create a sound and impression like no one else! Finding them on television over the years has become a frequent and pleasant surprise for millions, whether it be on numerous national commercials and talk shows, or as regulars for five seasons on the award-winning PBS program *Where In The World Is Carmen Sandiego*? The current membership includes George Baldi, John K. Brown, Scott Leonard, Jeff Thacher, and Kevin Wright. Founding member Elliott Kerman recalls how the original quartet, a group of young Brown University alumni, was formed for the sheer love of performing; singing on New York City street corners with a hat out at their feet. As the '90s began, they caught the eye of a producer putting together a television special about the growing genre of "contemporary" a *cappella* music. After filmmaker Spike Lee and entertainer Debbie Allen signed on to host this program, it became *Spike & Co.: Do It A Cappella*, and aired for several years on PBS, producing a soundtrack and video as well. Rockapella's unique appearance on the show led the creators of a zany new daily geography games how to give Rockapella a call. *Where In The World Is Carmen Sandiego?* was born, together with a companion soundtrack CD containing original music by the group. Soon live appearances and collaborations with major recording artists began to appear on their resume while millions of households across America were enthusiastically receiving daily doses of Rockapella. Lead singer Scott Leonard, a veteran of the recording scene in Tokyo prior to his joining Rockapella, suggested the quartet seek a record deal in Japan. Rockapella journeyed to Tokyo and made the deal, and as *Carmen Sandiego* and regular concert appearances around the United States continued, their Japanese activities began to provide a yearly outlet for their growing creativity. The now enormous pop *a cappella* music scene in Japan has Rockapella largely to blame for its existence. In late 1992, Rockapella tried something that almost no singing group had ever considered before: they held auditions for a full-time mouth drummer, or "vocal percussionist," to begin performing, fully amplified, alongside them just like a real drummer. Jeff Thacher joined the group in this role shortly afterward. The group soon laid the groundwork for their future U.S. recordings by creating two CDs for their fans, 1995's *Primer* and 1996's *Lucky Seven*. A substantial resume of national commercials grew as well, including a hugely successful 1998 Folgers coffee advertising campaign. Their next U.S. album, *Don't Tell Me You Do*, was soon distributed nationally on J-Bird Records. By mid-2000 Rockapella had released the follow-up album, *2*, and, in winter of 2000, the holiday album *Christmas* became their first release to chart on *Billboard*. At the close of 2000, *In Concert* appeared on video and CD and aired on PBS television stations nationwide. The following two years saw the release in Japan of the U.S.

albums, and the group signed with a new U.S label, Amerigo Records, creating the album *Smilin'*, released in August 2002. *Smilin'* marked the retirement of bass singer Barry Carl and the introduction of George Baldi as his successor. The impressive talents of newest member John Brown, who joined the group following the release of 2004's *Live In Japan*, bring an exciting new edge to the trademark Rockapella sound and open the group's next chapter of fantastic music-making.



Neil Donohoe

Neil Donohue has been Chair and Director of the Theater Division of The Boston Conservatory since 1985. He has directed throughout New England, including productions at the Charles Playhouse in Boston, the Waterville (Maine) Summer Music Theater, College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, and Chiswick Park Theater (Sudbury, Massachusetts). He has also directed at the Timberlake Playhouse in Illinois and Bill Fegan Attractions in Dallas. Mr. Donohoe was a principal singer for Light Opera of Manhattan and has also served as a director for the Green Mountain Guild of Vermont and guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams; coached the 1997 Opening Night guest Elaine Paige; and coordinated stage direction and stage management of the performers for the nationally televised Fourth of July Concerts on the Esplanade from 1998 to 2001. For The Boston Conservatory, he has directed the American premiere of the Royal National Theatre version of *Candide*; the Boston premieres of *Side Show*, *The Human Comedy*, *The Screams of Kitty Genovese*, and *The Captain's Daughter*; concert stagings of *Roberta* and Bernstein's *Mass*; *Sweeney Todd*, *Follies*, *A Time For Singing*, *The Grass Harp*, *Iolanthe*, *Kismet*, and the 1986 and 2000 productions of *Street Scene*; he also co-directed *Die Fledermaus*. Neil co-produced the 125th Anniversary of The Boston Conservatory starring Marvin Hamlisch and Liz Callaway and a 1990 benefit for The Fenway Community Health Center starring Madeline Kahn. Neil has been the Director of the Annual Vincent Show for ten years, raising money for the Women's Care Division of Massachusetts General Hospital.



Beth Heinberg

Beth Heinberg teaches vocal repertoire, musical theater ensemble, and piano in the Theater Division at The Boston Conservatory. She has coached and accompanied singers for the New School of Music, the Theater Offensive, the American Repertory Theater Institute, and the Opera Laboratory Theater Company. At Brandeis University, she taught for three years in the MFA program as Artist-In-Residence. She arranges for and performs with cabaret artists in Boston, having collaborated in performance with Jason Alexander, Nancy Armstrong, Sara Goldstein, Mary Saunders, Robert Honeysucker, Abe Rybeck, Kate Clinton, Will MacMillan, and Thalia Zedek. Ms. Heinberg's professional musical direction credits include five years with Harvard's Hasty Pudding Theatricals; the premieres of *Aurora* and *Second Chances* at Northeastern University; and *Isabella*, a fully staged operetta at the Isabella Stewart Gardner Museum. She provided music supervision and musical direction of *The Grapes of Wrath* on the main stage at The Boston Conservatory. Ms. Heinberg composed the songs for *Could Be Worse*, a movie musical by Zack Stratis, which premiered at the 2000 Sundance film festival. Other film and recording credits include *Never Met Picasso* (an independent feature starring Margot Kidder), *Dear Diary* (Magic 12) on Dahlia Records, and *Near Life Experience* (Come) on Matador/Capitol Records. Ms. Heinberg teaches piano privately in her Brookline studio; she plays piano in New York, Boston, and Provincetown with the jazz duo Lucky and Angel.

Michelle Chassé

Michelle Chassé trained with the Boston Ballet School and Maestro Vincenzo Celli, and was on scholarship at the School of American Ballet in New York City. She graduated *cum laude* with a B.F.A. in Dance Performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. Ms. Chassé has appeared as a guest artist with Franklin Performing Arts and Granite State Ballet, was a featured ballet dancer in a VH1 video starring Michael Crawford, and has been a featured jazz dancer and model for numerous television commercials and industrials. She has shared the stage with such artists as Gregory Hines and Harry Connick, Jr. At The Boston Conservatory she has choreographed numerous musical theater productions, most recently the concert staging of *Roberta*, Lippa's *The Wild Party*, and the critically acclaimed 2003 production of Leonard Bernstein's *Candide*. She has performed and choreographed for the nationally recognized Boston Gay Men's Chorus. Ms. Chassé is the leading female dancer for the Boston-based Ace Entertainment, a company specializing in film, stage, and corporate entertainment productions nation-

wide. She is on the dance faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator, and she also is on the faculty of the Jeannette Neill Dance Studio and Boston Youth Moves.

Students from The Boston Conservatory Musical Theater Division

Michael J. Aurit, who is about to graduate from The Boston Conservatory, was born in Philadelphia and moved to Scottsdale, Arizona, when he was five years old. Playing Riff in a high school production of *West Side Story* inspired him to pursue a Broadway career. Favorite roles in college and regional theater include the Emcee in *Cabaret*, Robert in *I Love You, You're Perfect, Now Change*, Pseudolus in *A Funny Thing Happened on the Way To The Forum*, and Firs in *The Cherry Orchard*. He sang the national anthem at the Arizona Diamondbacks 2001 Memorial Day baseball game.

Originally from San Diego, California, **Brandon Davidson** recently graduated from The Boston Conservatory with a B.F.A. in Musical Theater. While there, he appeared as Dickon in *The Secret Garden,* Werner/Luther in *City of Angels*, Florizel in *The Winter's Tale*, Robert in *Betrayal*, and in the ensembles of *Chicago* and *Assassins*. A featured tap dancer in the Conservatory's tap group, the Hoofers, Brandon has also performed the title role in *Pippin* at Harvard University. Other favorite roles include Jack in *Into The Woods,* Baby John in *West Side Story,* Mingo in *Crazy For You,* Benny in *Guys and Dolls,* and Seymour in *Little Shop of Horrors.*

Senior **Ben Engle** is majoring in Musical Theater at The Boston Conservatory. Favorite past credits include the title role in *Pippin*, Billy Crocker in *Anything Goes*, and the Pirate King in *Pirates of Penzance*.

Misha Faucher just completed her junior year as a Musical Theater student at the Boston Conservatory, where she has appeared in *Cabaret*, *The Good Woman of Setzuan*, *Mass*, *Wonderful Town*, *Candide*, *Rags*, and *Ruthless*.

Amy Jackson recently graduated from The Boston Conservatory with a B.F.A. in Musical Theater. Her Conservatory credits include *Cabaret* (Fraulein Schneider), *Candide* (Paquette), *Mrs. Warren's Profession* (Mrs Warren), *The Good Woman of Setzuan* (Mrs. Mi Tzu), *A Grand Night for Singing, Gorey Stories*, and *City of Angels*. A few favorite non-Conservatory credits include *My Fair Lady* (Eliza Doolittle), *Brigadoon* (Fiona), *The Importance of Being Earnest* (Lady Bracknell), *The Shadow Box* (Beverly), and *The Kentucky Cycle* (Mary Anne Rowen).

Cedric Leiba, Jr., holds a master's degree from The Boston Conservatory and a bachelor's degree from Stetson University (Deland, FL). Cedric performed "Come To the Manger" with the Boston Pops and John Williams at Symphony Hall. His regional theater credits include *Five Guys Named Moe*, *Smokey Joe's Café*, *Ragtime*, *Miss Saigon*, and *Anything Goes*. His Conservatory credits include Blues Soloist/Street Singer in Bernstein's *Mass*, Yamato/Cinematographer in *City of Angels*, Antonio in *The Gondoliers,* and *Change*. This summer he will perform at Seaside Music Theater in Daytona Beach, FL.

A graduate student in Musical Theater at The Boston Conservatory, **Mike Mosallam** has appeared there as Mr. Shu Fu in *The Good Woman of Setzuan* and served as the assistant director for *City of Angels*. Mike has performed on tour in *Thomas and Friends Live!* as Sir Topham Hatt. His favorite regional roles include Marcellus in *The Music Man*, Sam Byck in *Assassins*, and Francis Picabia in *Mina and Collossus*, original cast recording.

Allison Murphy has just finished her first year as a graduate student in musical theater at The Boston Conservatory. You may have seen her on stage in *Roberta* or keeping things running behind the scenes during *The Wild Party* and *Akhnaten*. A native of Louisville, Kentucky, she received her B.F.A. in acting from Stephens College (Columbia, Missouri) in 2004. Favorite roles include Anne in *A Little Night Music* (playing opposite Annie Potts), Hodel in *Fiddler on the Roof,* and Lady Catherine in *Pride and Prejudice.*

Originally from Sinking Spring, PA, **Brenda Roland** recently graduated from The Boston Conservatory with her B.F.A. degree in Musical Theater. She was last seen there in the production of *Mack and Mabel*. Brenda has performed at various summer stocks and theaters throughout Pennsylvania. Her favorite role to date is Eve in the production of *Children of Eden*. For the past four years, Brenda has studied voice with James Javore.

Ravi Roth, currently a B.F.A. Musical Theater candidate at the Boston Conservatory, has appeared regionally as Frankenfurter in *Rocky Horror*, Rick/Lorraine in *Bat Boy*, John in *John and Jen*, Sparky in *Forever Plaid*, and Paul in *Kiss Me, Kate*. Other favorite credits include Sky in *Guys and Dolls*, Prince Dauntless in *Once Upon a Mattress*, and Chuck Cranston in *Footloose*.

A B.F.A. Musical Theater candidate at The Boston Conservatory, **Emily Zuzelski** has appeared as Sarah Brown in *Guys and Dolls*, the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Julie Jordan in *Carousel*, and Audrey in *Little Shop of Horrors*.

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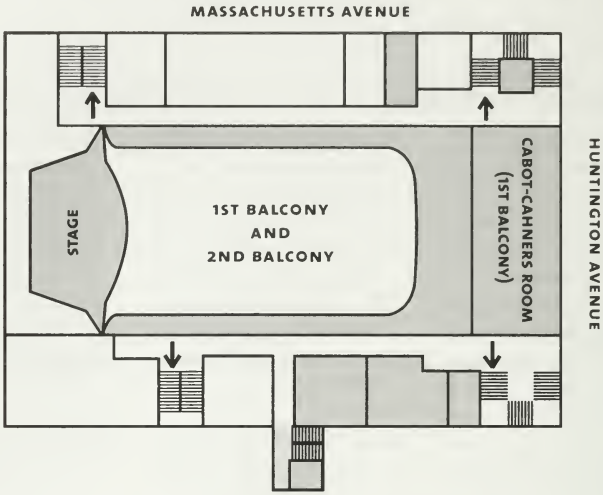

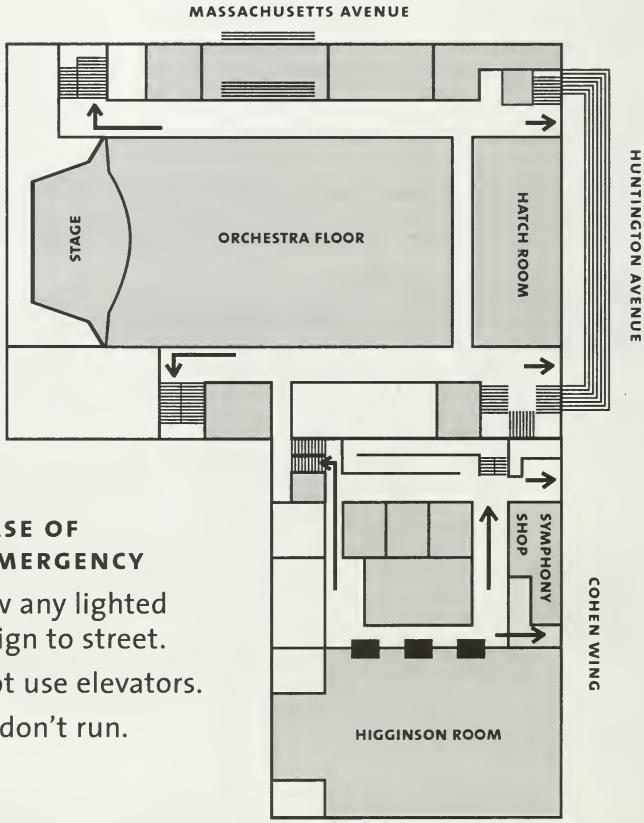

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THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

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ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $5 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged. The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission.

TICKET PRICES: Floor: $120 (VIP tickets, including premium floor table seats, parking, and a hospitality certificate), $72, $55, $37; First Balcony: $43, $32; Second Balcony: $20, $16.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses, along with your patron number, to the Development Office, Symphony Hall, Boston, MA 02115.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; from one hour before each concert through both intermissions; and for up to thirty minutes after each concert. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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On Display in Symphony Hall

The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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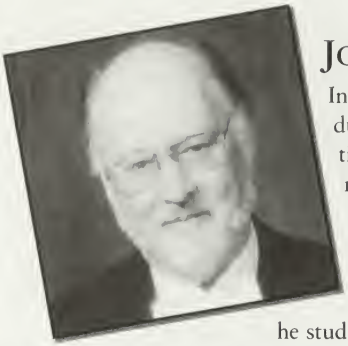
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone* 2, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Thomas Gauger
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J. William Hudgins

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

1959

1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

Celebrating Arthur Fiedler

This evening's concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgionly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." Indeed, a quarter-century after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Tuesday evening, May 17, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

This evening's concert sponsored by American Airlines

THE ARTHUR FIEDLER CONCERT
CLASSICAL COUNTDOWN

Ride of the Valkyries, from *Die Walküre* — Wagner

Night on Bald Mountain — Mussorgsky

First movement (Allegro ma non troppo) from Symphony No. 6 in F, *Pastoral* — Beethoven

Dance of the Hours, from *La Gioconda* — Ponchielli

INTERMISSION

Violin Concerto in E minor, Opus 64 — Mendelssohn
Allegro molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace
JULIETTE KANG, violin

INTERMISSION

Pines of Rome — Respighi
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, May 18, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Malambo, from *Estancia* — Ginastera

Introduction and Spanish Dance, from *La vida breve* — Falla

Pines of Rome — Respighi
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

INTERMISSION

Presenting

PINK MARTINI

China Forbes, vocals; Thomas M. Lauderdale, piano; Gavin Bondy, trumpet; Jeff Budin, trombone; Pansy Chang, cello; Phil Baker, bass; Dan Faehnle, guitar; Timothy Nishimoto, vocals & percussion; Doug Smith, vibes & percussion; Brian Davis, congas & percussion; Derek Rieth, percussion; Martin Zarzar, drums

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, May 19, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

Dear Alma Mater — Lewis
Tuftonia's Day — Hayes

THE AMALGAMATES, THE BEELZEBUBS,
and THE JACKSON JILLS

Malambo, from *Estancia* — Ginastera

Introduction and Spanish Dance, from *La vida breve* — Falla

Pines of Rome — Respighi
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

INTERMISSION

Presenting

PINK MARTINI

China Forbes, vocals; Thomas M. Lauderdale, piano;
Gavin Bondy, trumpet; Jeff Budin, trombone; Pansy Chang, cello;
Phil Baker, bass; Dan Faehnle, guitar; Timothy Nishimoto, vocals &
percussion; Doug Smith, vibes & percussion; Brian Davis, congas
& percussion; Derek Rieth, percussion; Martin Zarzar, drums

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, May 20, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON COLLEGE NIGHT AT POPS

Alma mater
For Boston
Will and Anthony Nunziata, '06

Malambo, from *Estancia* — Ginastera

Introduction and Spanish Dance, from *La vida breve* — Falla

Pines of Rome — Respighi
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

INTERMISSION

Presenting

PINK MARTINI

China Forbes, vocals; Thomas M. Lauderdale, piano; Gavin Bondy, trumpet; Jeff Budin, trombone; Pansy Chang, cello; Phil Baker, bass; Dan Faehnle, guitar; Timothy Nishimoto, vocals & percussion; Doug Smith, vibes & percussion; Brian Davis, congas & percussion; Derek Rieth, percussion; Martin Zarzar, drums

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, May 21, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

Malambo, from *Estancia* — Ginastera

Scherzo from Violin Concerto No. 1, Opus 77[99] — Shostakovich
YEVGENY KUTIK
Winner, 2005 Boston University Soloist Competition

Pines of Rome — Respighi
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

INTERMISSION

Alma mater
Go BU

Presenting

PINK MARTINI

China Forbes, vocals; Thomas M. Lauderdale, piano; Gavin Bondy, trumpet; Jeff Budin, trombone; Pansy Chang, cello; Phil Baker, bass; Dan Faehnle, guitar; Timothy Nishimoto, vocals & percussion; Doug Smith, vibes & percussion; Brian Davis, congas & percussion; Derek Rieth, percussion; Martin Zarzar, drums

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THE BOSTON POPS ESPLANADE ORCHESTRA

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

First Violins
Joseph Scheer
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
James Orent
Paul MacDowell
Maynard Goldman
Melissa Howe
Stacey Alden
Liana Zaretsky
Karma Tomm

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Danielle Maddon
Julie Leven
Rebecca Katsenes
Kay Knudsen

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
Theresa Borsodi
Andrew Mark
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Alicia DiDonato

Oboes
Laura Ahlbeck
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Barbara LaFitte

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Ian Greitzer
Aline Benoit

Bass Clarinet
Gary Gorczyca

Saxophone
Michael Monaghan

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Ronald Haroutunian
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Margaret Phillips

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
James Nova
Darren Acosta

Bass Trombone
Donald Robinson

Tuba
Randall Montgomery

Timpani
Richard Flanagan

Percussion
James Gwin
Neil Grover
Patrick Hollenbeck
John Tanzer

Harp
Judy Saiki

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Bob Winter

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Sunday afternoon, May 22, 2005, at 3

BOSTON POPS

BRUCE HANGEN conducting

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The Lusty Month of May—Guenevere

Selections from *My Fair Lady* — Loewe/Lerner

Wouldn't It Be Loverly
REBECCA STRIMAITIS and CHORUS

With a Little Bit of Luck
BRANDON DAVIDSON and CHORUS

On the Street Where You Live
BEN ENGLE

INTERMISSION

Get Happy — Arlen-Sebesky

Johnny Mercer's Legendary Lyrics

Selections from *Li'l Abner* — DePaul/Mercer

Namely You
BRENDA ROLAND and SCOTT KLEINFELD

If I Had My Druthers
RAVI ROTH and MEN'S CHORUS

Program continues on page 31

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AMY JACKSON and MIKE MOSALLAM

Had Myself A True Love
ALLISON MURPHY

I Love a Parade, from *Manhattan Parade* — Arlen-Hayman

INTERMISSION

In Tribute to Cy Coleman (1929-2004)

Hey, Look Me Over, from *Wildcat* — Coleman-Hayman

The Colors of My Life, from *Barnum*
MICHAEL AURIT and JILLIAN GIACCHI

Selections from *Sweet Charity*

If My Friends Could See Me Now
MISHA FAUCHER

There's Gotta Be Something Better Than This
BRIDIE CARROLL, EMILY ZUZELSKI, and STEPHANIE JAGGERS

Rhythm of Life
CEDRIC LEIBA, JR. (Daddy), TRAVIS NESBITT, and CHORUS

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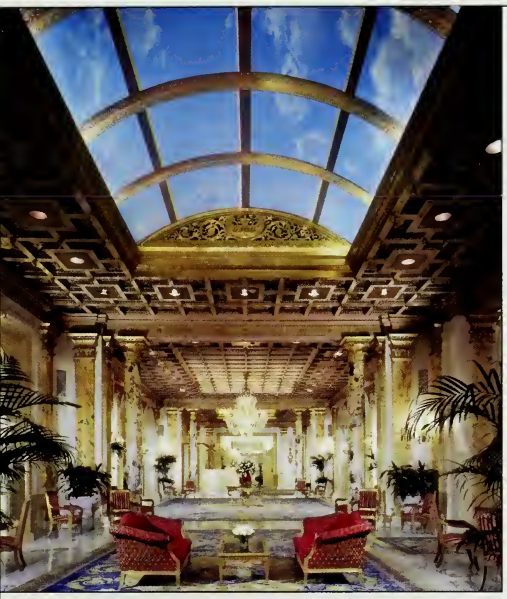

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JULIETTE KANG

Canadian violinist Juliette Kang joined the BSO as assistant concertmaster during the 2003 Tanglewood season, following two seasons as a member of the Metropolitan Opera Orchestra. Ms. Kang has made solo appearances with the San Francisco Symphony led by Michael Tilson Thomas, the Orchestre National de France led by Sir Yehudi Menuhin, every major Canadian orchestra, and overseas in Vienna, Singapore, Hong Kong, and Seoul. She has given recitals in Paris, Tokyo, Boston, and New York. As gold medalist of the 1994 International Violin Competition of Indianapolis, she was presented at Carnegie Hall in a recital recorded live and released on the Samsung/Nices label. Other recordings include the Schumann and Wieniawski violin concertos with the Vancouver Symphony. As a chamber musician she has performed in festivals including Marlboro and Spoleto USA, and in New York with the Chamber Music Society of Lincoln Center and at the Mostly Mozart Festival. Born in Edmonton, Canada, Ms. Kang began her violin studies at four. After receiving her bachelor of music degree from the Curtis Institute, where she was a student of Jascha Brodsky, she earned a master of music degree at the Juilliard School, where her teachers were Dorothy DeLay and Robert Mann. She was a winner at age thirteen of the 1989 Young Concert Artists Auditions, and received first prize at the Menuhin Violin Competition in Paris in 1992. This evening marks her debut as a soloist with the Boston Pops Orchestra.

PINK MARTINI

Somewhere between a 1930s Cuban dance orchestra, a classical chamber music ensemble, a Brazilian marching street band, and Japanese film noir is the twelve-piece Pink Martini. Part language lesson, part Hollywood musical, the Portland, Oregon-based "little orchestra" was created in 1994 by Harvard graduate and classically trained pianist Thomas M. Lauderdale to play at political fundraisers for progressive causes such as civil rights, affordable housing, clean water, and public broadcasting. Since its European debut at the Cannes Film Festival the group has toured throughout Europe, Greece, Turkey, Taiwan, Lebanon, and the United States, drawing wildly diverse audi-

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ences. The ensemble made its orchestral debut with the Oregon Symphony Orchestra in 1999 under the direction of Norman Leyden. Pink Martini has also performed with the symphony orchestras of Seattle, Nashville, New Jersey, Charlotte, San Antonio, Kansas City, and Jacksonville, among others. The group performed for three nights with the Hollywood Bowl Orchestra in 2000 and two nights with the Los Angeles Philharmonic (in performances also featuring Sergio Mendes) at the Hollywood Bowl in 2002. In October 2003 Pink Martini performed at the grand opening of the Los Angeles Philharmonic's Walt Disney Concert Hall. They were invited back to play two sold-out performances for the hall's first New Year's Eve celebrations in 2003 and returned for two more sold-out shows on New Year's Eve 2004. The ensemble has also appeared at the Kennedy Center, the opening of the Bellagio Hotel in Las Vegas, and the William Morris Agency's 100th-birthday celebration with soul legend Al Green. Pink Martini's music has been used in feature films (including *Josie & the Pussycats*, *Nurse Betty*, and *In the Cut*) and on television (including *The Sopranos*, *West Wing*, and *Third Watch*). Pink Martini's debut album, *Sympathique*, was released independently on the band's own label, Heinz Records (after Lauderdale's dog, Heinz) and has sold over 700,000 copies worldwide. The band's highly-anticipated second album, *Hang on Little Tomato*, was released in October 2004 on Heinz Records. Drawing on themes articulated in their debut album, *Hang on Little Tomato* features mostly original songs written by the band and its extended family. The album's numerous muses range from a 1964 *Life* magazine advertisement for Hunt's ketchup to a dance sequence from the 1950 Italian film *Anna*. With songs in French, Italian, Japanese, Croatian, Spanish, and English, *Hang on Little Tomato* is the result of Pink Martini's diverse collaborations, inspirations, and determined pursuit of beauty.

Tufts University *A Cappella* Groups

The Amalgamates, Tufts University's oldest coed *a cappella* group, was established in 1984 by a group of singers who wanted to sing with both men and women. Since then, the group has upheld a tradition of outstanding musicality and energetic performances. The 'Mates have to date recorded nine albums. They also travel nationwide, performing at large and small venues, colleges, universities, high schools, and the like. The members are artists, students, friends, but above all they are *'Mates forever joined in song.*

The **Beelzebubs** are a group of Tufts men who believe that singing should be fun for the performers and audience alike. Founded in 1963, the Beelzebubs have sustained a tradition steeped in musical excellence and quality performance.

Founded in 1963, the **Jackson Jills** are Tufts' oldest all-female *a cappella* group. Though their name has been mistaken for "Jacks n' Jills" in the past, they are actually named after Jackson College, which at one time was the all-female college of Tufts University. As a group of strong women, they share a common passion for music. The Jills are widely recognized as a powerful and gutsy group, with vocal styles ranging from divas like En Vogue to high energy Bon Jovi. They strive to live up to their motto of "cutting-edge *a cappella*."

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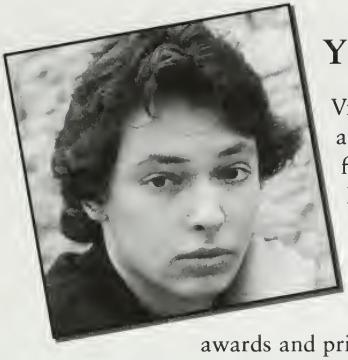

Yevgeny Kutik

Violinist Yevgeny Kutik continues to gain attention as a significant young artist. He recently performed the first movement of the Sibelius Concerto with Keith Lockhart and the Boston Pops Esplanade Orchestra and this month performs the Shostakovich Concerto with the Boston University Symphony Orchestra and with the Boston Pops Orchestra under Mr. Lockhart. Mr. Kutik is the winner of numerous awards and prizes, including the Boston University (BU) Soloist's Competition, BU Bach Competition, first place in the Boston Symphony Orchestra Concerto Competition, and first place in the New England Conservatory Concerto Competition. He is also the recipient of a four-year college grant from the Ferris-Burtis Scholarship fund and awards from the South Mountain Concerts Association. Throughout the past several years he has been profiled in *The Berkshire Eagle*, *The Boston Herald*, and on WAMC's "Performance Place" and CBS's New York affiliate, WRGB. Mr. Kutik is an active recitalist, performing widely varied programs with repertoire encompassing composers from Bach to Brahms to Stravinsky and Milhaud. Recently he was invited to perform in a private recital for the Harvard School of Public Health. He has also performed recitals for the Swiss Society and College Club, both of Boston, the Lenox "Afghanistan Project," Tanglewood Volunteers Association, Knesset Israel Synagogue, and Pittsfield High School. In addition he has given performances at the Juilliard School of Music, Symphony Hall, Vassar College, Merkin Concert Hall, the Heifetz International Music Institute, Kneisel Hall, and Seiji Ozawa Hall. Mr. Kutik has also collaborated with artists such as Daniel Heifetz and Martin Bookspan in presenting recital programs. Mr. Kutik has been featured soloist with many regional orchestras, including performances of the Bruch, Sibelius, and Shostakovich violin concertos, Chausson's *Poème*, the complete Vivaldi *Four Seasons*, Bach Double Concerto, and Bernstein's Serenade. Born in Russia, Yevgeny Kutik came to the United States at the age of five, and shortly afterward began to study violin with his mother, Alla Zernitskaya. He has also studied with Zinaida Gilels, Marylou Speaker-Churchill,

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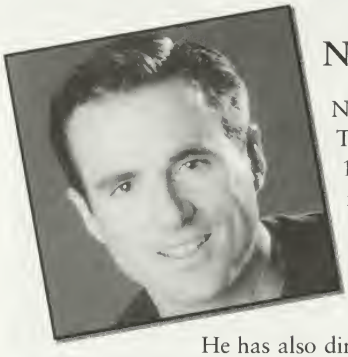
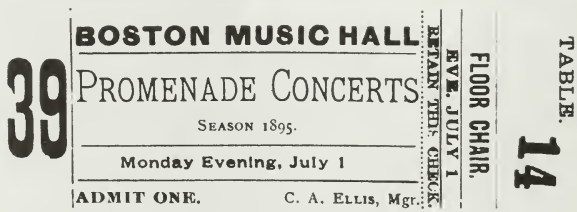
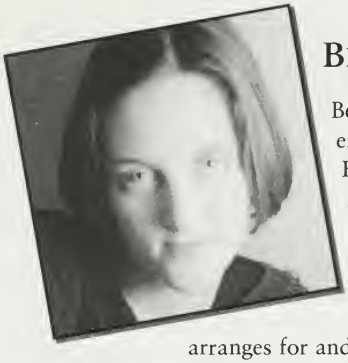
Shirley Givens, and Eugene Drucker, and played for Ida Haendel, Pamela Frank, and Jan Vogler. Mr. Kutik has attended pre-college programs at the Juilliard School and the New England Conservatory, and toured Cuba and Mexico with the NEC Philharmonic Orchestra. Now a sophomore at Boston University, studying with Professor Emeritus Roman Totenberg, Mr. Kutik will be a violin fellow at the Tanglewood Music Center during the 2005 season.



Neil Donohoe

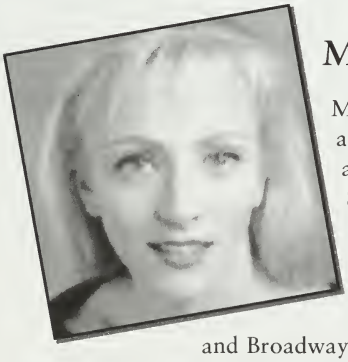
Neil Donohoe has been Chair and Director of the Theater Division of The Boston Conservatory since 1985. He has directed throughout New England, including productions at the Charles Playhouse in Boston, the Waterville (Maine) Summer Music Theater, College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, and Chiswick Park Theater (Sudbury, Massachusetts). He has also directed at the Timberlake Playhouse in Illinois and Bill Fegan Attractions in Dallas. Mr. Donohoe was a principal singer for Light Opera of Manhattan and has also served as a director for the Green Mountain Guild of Vermont and guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams; coached the 1997 Opening Night guest Elaine Paige; and coordinated stage direction and stage management of the performers for the nationally televised Fourth of July Concerts on the Esplanade from 1998 to 2001. For The Boston Conservatory, he has directed the American premiere of the Royal National Theatre version of *Candide*; the Boston premieres of *Side Show*, *The Human Comedy*, *The Screams of Kitty Genovese*, and *The Captain's Daughter*; concert stagings of *Roberta* and Bernstein's *Mass*; *Sweeney Todd*, *Follies*, *A Time For Singing*, *The Grass Harp*, *Iolanthe*, *Kismet*, and the 1986 and 2000 productions of *Street Scene*; he also co-directed *Die Fledermaus*. Neil co-produced the 125th Anniversary of The Boston Conservatory starring Marvin Hamlisch and Liz Callaway and a 1990 benefit for The Fenway Community Health Center starring Madeline Kahn. Neil has been the Director of the Annual Vincent Show for ten years, raising money for the Women's Care Division of Massachusetts General Hospital.





Beth Heinberg

Beth Heinberg teaches vocal repertoire, musical theater ensemble, and piano in the Theater Division at The Boston Conservatory. She has coached and accompanied singers for the New School of Music, the Theater Offensive, the American Repertory Theater Institute, and the Opera Laboratory Theater Company. At Brandeis University, she taught for three years in the MFA program as Artist-In-Residence. She arranges for and performs with cabaret artists in Boston, having collaborated in performance with Jason Alexander, Nancy Armstrong, Sara Goldstein, Mary Saunders, Robert Honeysucker, Abe Rybeck, Kate Clinton, Will MacMillan, and Thalia Zedek. Ms. Heinberg's professional musical direction credits include five years with Harvard's Hasty Pudding Theatricals; the premieres of *Aurora* and *Second Chances* at Northeastern University; and *Isabella*, a fully staged operetta at the Isabella Stewart Gardner Museum. She provided music supervision and musical direction of *The Grapes of Wrath* on the main stage at The Boston Conservatory. Ms. Heinberg composed the songs for *Could Be Worse*, a movie musical by Zack Stratis, which premiered at the 2000 Sundance film festival. Other film and recording credits include *Never Met Picasso* (an independent feature starring Margot Kidder), *Dear Diary* (Magic 12) on Dahlia Records, and *Near Life Experience* (Come) on Matador/Capitol Records. Ms. Heinberg teaches piano privately in her Brookline studio; she plays piano in New York, Boston, and Provincetown with the jazz duo Lucky and Angel.



Michelle Chassé

Michelle Chassé trained with the Boston Ballet School and Maestro Vincenzo Celli, and was on scholarship at the School of American Ballet in New York City. She graduated *cum laude* with a B.F.A. in Dance Performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. Ms. Chassé has appeared as a guest artist with Franklin Performing Arts and Granite State Ballet, was a featured ballet dancer in a VH1 video starring Michael Crawford, and has been a featured jazz dancer and model for numerous television commercials and industrials. She has shared the stage with such artists as Gregory Hines and Harry Connick, Jr. At The Boston Conservatory she has choreographed numerous musical theater productions, most recently the concert staging of *Roberta*, Lippa's *The Wild Party*, and the critically acclaimed 2003 production of Leonard Bernstein's *Candide*. She has performed and choreographed for the nationally recognized Boston Gay Men's Chorus. Ms. Chassé is the leading female dancer for the Boston-based Ace Entertainment, a company specializing in film, stage, and corporate entertainment productions nation-

wide. She is on the dance faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator, and she also is on the faculty of the Jeannette Neill Dance Studio and Boston Youth Moves.

Students from The Boston Conservatory Musical Theater Division

Michael J. Aurit, who is about to graduate from The Boston Conservatory, was born in Philadelphia and moved to Scottsdale, Arizona, when he was five years old. Playing Riff in a high school production of *West Side Story* inspired him to pursue a Broadway career. Favorite roles in college and regional theater include the Emcee in *Cabaret*, Robert in *I Love You, You're Perfect, Now Change*, Pseudolus in *A Funny Thing Happened on the Way To The Forum*, and Firs in *The Cherry Orchard*. He sang the national anthem at the Arizona Diamondbacks 2001 Memorial Day baseball game.

Originally from San Diego, California, **Brandon Davidson** recently graduated from The Boston Conservatory with a B.F.A. in Musical Theater. While there, he appeared as Dickon in *The Secret Garden,* Werner/Luther in *City of Angels*, Florizel in *The Winter's Tale*, Robert in *Betrayal*, and in the ensembles of *Chicago* and *Assassins*. A featured tap dancer in the Conservatory's tap group, the Hoofers, Brandon has also performed the title role in *Pippin* at Harvard University. Other favorite roles include Jack in *Into The Woods,* Baby John in *West Side Story,* Mingo in *Crazy For You,* Benny in *Guys and Dolls,* and Seymour in *Little Shop of Horrors*.

Senior **Ben Engle** is majoring in Musical Theater at The Boston Conservatory. Favorite past credits include the title role in *Pippin*, Billy Crocker in *Anything Goes*, and the Pirate King in *Pirates of Penzance*.

Misha Faucher just completed her junior year as a Musical Theater student at the Boston Conservatory, where she has appeared in *Cabaret*, *The Good Woman of Setzuan*, *Mass*, *Wonderful Town*, *Candide*, *Rags*, and *Ruthless*.

Amy Jackson recently graduated from The Boston Conservatory with a B.F.A. in Musical Theater. Her Conservatory credits include *Cabaret* (Fraulein Schneider), *Candide* (Paquette), *Mrs. Warren's Profession* (Mrs Warren), *The Good Woman of Setzuan* (Mrs. Mi Tzu), *A Grand Night for Singing, Gorey Stories*, and *City of Angels*. A few favorite non-Conservatory credits include *My Fair Lady* (Eliza Doolittle), *Brigadoon* (Fiona), *The Importance of Being Earnest* (Lady Bracknell), *The Shadow Box* (Beverly), and *The Kentucky Cycle* (Mary Anne Rowen).

Cedric Leiba, Jr., holds a master's degree from The Boston Conservatory and a bachelor's degree from Stetson University (Deland, FL). Cedric performed "Come To the Manger" with the Boston Pops and John Williams at Symphony Hall. His regional theater credits include *Five Guys Named Moe*, *Smokey Joe's Café*, *Ragtime*, *Miss Saigon*, and *Anything Goes*. His Conservatory credits include Blues Soloist/Street Singer in Bernstein's *Mass*, Yamato/Cinematographer in *City of Angels*, Antonio in *The Gondoliers,* and *Change*. This summer he will perform at Seaside Music Theater in Daytona Beach, FL.

A graduate student in Musical Theater at The Boston Conservatory, **Mike Mosallam** has appeared there as Mr. Shu Fu in *The Good Woman of Setzuan* and served as the assistant director for *City of Angels*. Mike has performed on tour in *Thomas and Friends Live!* as Sir Topham Hatt. His favorite regional roles include Marcellus in *The Music Man*, Sam Byck in *Assassins*, and Francis Picabia in *Mina and Collossus*, original cast recording.

Allison Murphy has just finished her first year as a graduate student in musical theater at The Boston Conservatory. You may have seen her on stage in *Roberta* or keeping things running behind the scenes during *The Wild Party* and *Akhnaten*. A native of Louisville, Kentucky, she received her B.F.A. in acting from Stephens College (Columbia, Missouri) in 2004. Favorite roles include Anne in *A Little Night Music* (playing opposite Annie Potts), Hodel in *Fiddler on the Roof,* and Lady Catherine in *Pride and Prejudice*.

Originally from Sinking Spring, PA, **Brenda Roland** recently graduated from The Boston Conservatory with her B.F.A. degree in Musical Theater. She was last seen there in the production of *Mack and Mabel*. Brenda has performed at various summer stocks and theaters throughout Pennsylvania. Her favorite role to date is Eve in the production of *Children of Eden*. For the past four years, Brenda has studied voice with James Javore.

Ravi Roth, currently a B.F.A. Musical Theater candidate at the Boston Conservatory, has appeared regionally as Frankenfurter in *Rocky Horror*, Rick/Lorraine in *Bat Boy*, John in *John and Jen*, Sparky in *Forever Plaid*, and Paul in *Kiss Me, Kate*. Other favorite credits include Sky in *Guys and Dolls*, Prince Dauntless in *Once Upon a Mattress*, and Chuck Cranston in *Footloose*.

A B.F.A. Musical Theater candidate at The Boston Conservatory, **Emily Zuzelski** has appeared as Sarah Brown in *Guys and Dolls*, the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Julie Jordan in *Carousel*, and Audrey in *Little Shop of Horrors*.

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Frank McNamara

Frank McNamara is known throughout the world as an acclaimed composer, conductor, arranger, and pianist. His musical works have been performed in many countries, including the United States, United Kingdom, Russia, Poland, France, Germany, Sweden, New Zealand, and Australia. His is a household name in his native Ireland. In November/December 2004, Frank McNamara served as music director and arranger for the LeAnn Rimes Symphonic Christmas, which made stops in several major U.S. cities. Perhaps best known in this country for his work as music director and record producer for The Irish Tenors, McNamara completed several tours in the United States, Australia, and New Zealand with the group between 1999 and 2001. His recordings with The Irish Tenors produced a gold album in the United States, four double platinum albums in Ireland, and a platinum and double platinum in New Zealand. Their fourth album together, *Ellis Island*, achieved the rank of No. 1 on *Billboard*'s listing of World Music. Since its release in February 2002, *A Time to Remember*, with internationally acclaimed tenor John McDermott, also reached No. 1 on *Billboard*'s World Music chart. In addition to his five albums with The Irish Tenors, Frank has made three albums with oboist David Agnew and four solo albums with orchestras. He is also the producer and creator of The American Tenors, whose special was shown on PBS stations nationally during 16 days in March of 2003 and was an extraordinary success during PBS's biggest pledge drive. The American Tenors CD was released the same month and reached the top ten on the *Billboard* Classical Music Chart after the first week. Frank McNamara was the producer/musical director of "Messiah XXI," an adaptation of Handel's "Messiah." This $2-million production was widely aired on PBS and starred Gladys Knight, Chaka Khan, Roger Daltry, Jeffrey Osborne, the Irish Philharmonic Orchestra & Choir, and the Visual Ministry Gospel Choir. The television show was broadcast in 26 countries worldwide. McNamara's four-movement classical composition entitled "Beatlesymphony," based on Beatles melodies, has been widely acclaimed. Among his other compositions are a Rolling Stones overture, a Simon & Garfunkel suite, and an

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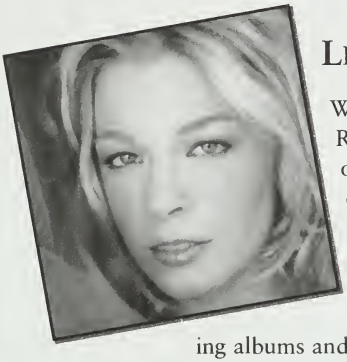
Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

ABBA piano concerto. Musical director of RTE's "The Late Late Show" for 20 years, Frank McNamara also produced and arranged two consecutive winners at the Eurovision Song Contest. Although classically trained, he works in various styles of music, including rock, pop, jazz, and country, and unique mixes of these styles. He graduated with music honors from Trinity College, Dublin, and attended the Royal Irish Academy of Music, where, among other honors, he received the most outstanding pupil award.



LeAnn Rimes

With the release of her new album, *This Woman*, LeAnn Rimes fulfills the promise she showed as a thirteen-year-old superstar. Always mature beyond her age, LeAnn earned two Grammy Awards for *Blue*, her 1996 major label debut. RIAA-certified multi-platinum, the album has sold eight million copies and the title track remains one of her signature songs. She followed that impressive bow with a series of best-selling albums and hit singles like the chart-topping "How Do I Live," the longest-running single on the *Billboard* Hot 100, and "Can't Fight the Moonlight," one of four songs Rimes contributed to the multi-platinum soundtrack album *Coyote Ugly*. "Can't Fight the Moonlight" spent three weeks on *Airplay Monitor*'s Top 40 Mainstream chart, peaking at #8, and 42 weeks on *Billboard*'s Hot 100 Chart, peaking at #11. The album spent more than 100 weeks on *Billboard*'s pop and country album charts, peaking at #1 and #10 respectively on *Billboard*'s Top Country Album and Top 200 Album charts. On *Twisted Angel* (Curb Records) LeAnn introduced a new set of songs, four of which she co-wrote. The album represented a major stylistic departure for the singer, who originally broke through in the country and Christian music markets. LeAnn Rimes also recorded "We Can," the theme song to the film *Legally Blonde 2: Red, White & Blonde*, starring Reese Witherspoon. "We Can" was written by Diane Warren and marked another in a string of successful collaborations between the two Grammy-winning artists. Two of Rimes's major hits, "Can't Fight the Moonlight" and "How Do I Live," were written by Warren for the films *Coyote Ugly* and *Con-Air*, respectively. October 2004 brought the release of *What a Wonderful World*, LeAnn's first Christmas album ever. *What a Wonderful World* is a collection of eight traditional Christmas classics, including "White Christmas" and "Have Yourself a Merry Little Christmas," and three original compositions, co-written by Rimes. The album was recorded at the legendary Capitol Records studio with members of the Brian Setzer Orchestra. *This Woman* was released in January 2005. Its producer, Dann Huff, played guitar on LeAnn's early recording sessions and has since become one of Nashville's top producers. LeAnn's first bona-fide country album in four years, *This Woman* made its chart debut at #2 on the Country album charts and #3 on *Billboard*'s Top 200 albums chart. The first single from the album, "Nothin' Bout Love" was on the *Billboard* Hot Country Singles chart for months and peaked at #5. LeAnn wrote or co-wrote three songs on the album, including "I Got It Bad" (written with her husband, Dean Sheremet, and Trey Bruce), which is the theme for NASCAR. LeAnn Rimes made her Boston Pops debut in 2003, performing on the Charles River Esplanade with Keith Lockhart and the Boston Pops Esplanade Orchestra for CBS's live telecast of the Independence Day concert.

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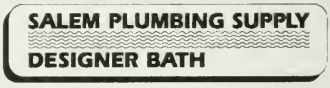

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BOSTON POPS

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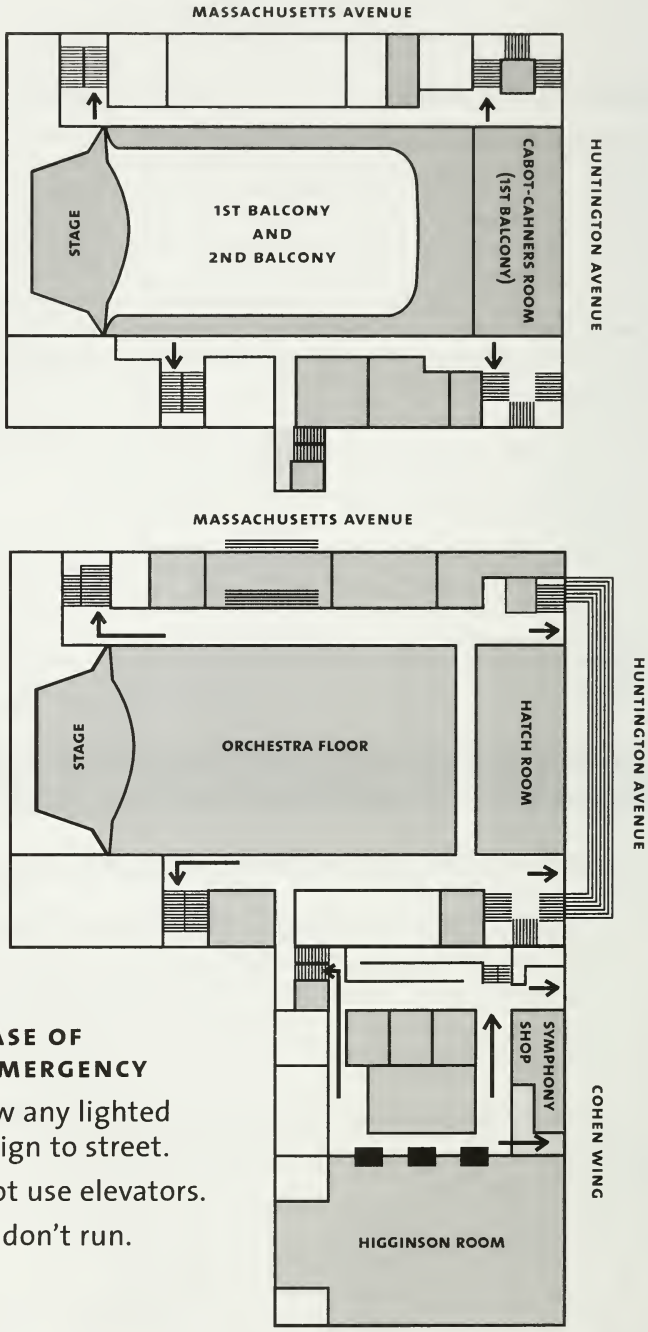

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

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For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses, along with your patron number, to the Development Office, Symphony Hall, Boston, MA 02115.

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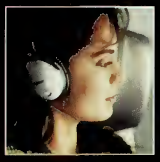
THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; from one hour before each concert through both intermissions; and for up to thirty minutes after each concert. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The Boston Symphony Orchestra is supported in part by the Boston Cultural Council, which is administered by the Mayor's Office of Arts, Tourism, and Special Events.



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The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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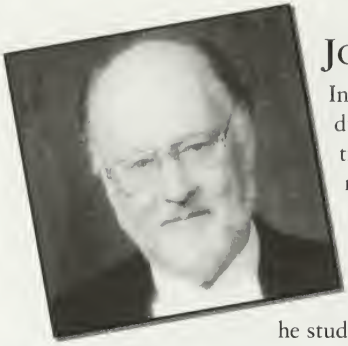
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration.*

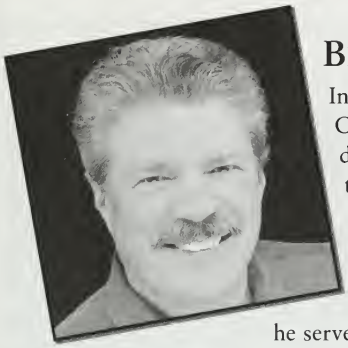
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

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Beranek Chair, fully funded in perpetuity
Juliette Kang
Edward and Bertha C. Rose Chair
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
‡Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Victor Romanul
*Nicole Monahan°
*Kelly Barr
*Wendy Putnam°
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Catherine French
*Alexander Velinzon
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
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Dennis Roy
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§Linda Toote
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Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
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Horns
Richard Sebring
Daniel Katzen
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Trombones
Norman Bolter
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Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
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§Substituting
‡On sabbatical leave
°On leave

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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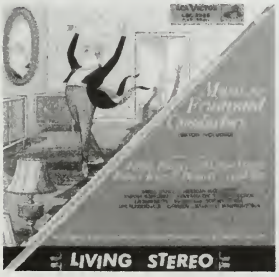
who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a



1959

1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Tuesday evening, May 24, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting

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CLASSICAL COUNTDOWN
THE ART OF THE KEYBOARD

Overture to *The Marriage of Figaro,* K.492 — Mozart

Allegro assai, from Brandenburg Concerto No. 2 in F, BWV 1047 — Bach

Canon — Pachelbel

From *Eine kleine Nachtmusik*, K.525 — Mozart
I. Allegro—III. Menuetto: Allegretto—IV. Rondo: Allegro

INTERMISSION

Roman Carnival Overture — Berlioz

Concerto in D minor for two pianos and orchestra — Poulenc
Allegro ma non troppo
Larghetto
Finale: Allegro molto
AARON KOFMAN and JENNIFER CHEN
Winners of the 2005 BSO Youth Concerts Concerto Competition and the Harry and Marion Dubbs Brookline Youth Concerts Award

INTERMISSION

Boléro — Ravel

Selections from Symphony No. 3 in C minor, Opus 78, *Organ* — Saint-Saëns
Allegro moderato—Presto—Maestoso

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Harvard Business School; The Kofman-Nadel and Chen Family and Friends; Ford Hall Forum; Microsoft Inc.; The Upper Class; Buzzell Senior Center; St. Joseph's Parish.

Boston Herald • The Daily News Tribune • The MetroWest Daily News • The Milford Daily News • The Daily News Transcript • Abington/ Rockland Mariner • Allston/Brighton TAB • Amesbury News • The Arlington Advocate • Ashland TAB • The Beacon • The Beacon-Villager • Bedford Minuteman • Belmont Citizen-Herald • Beverly Citizen • Billerica Minuteman • The Bolton Common • Boston TAB • Braintree Forum • Brookline TAB • Burlington Union • Cambridge Chronicle • Cambridge TAB • Canton Journal • The Cape Codder • Chelmsford Independent • Cohasset Mariner • The Concord Journal • Country Gazette • Danvers Herald • Dover/Sherborn Press • Easton Journal • Framingham TAB • Georgetown Record • Hamilton/Wenham Chronicle • Hanover Mariner • The Harvard Post • Harwich Oracle • The Hingham Journal • Holbrook Sun • Holliston TAB • Hopkinton Crier • Hudson Sun • [illegible] • Lincoln Journal • Littleton Independent • Malden [illegible] News • Marblehead Reporter • Marlborough Enterprise • Marshfield Mariner • Medfield Press • Medford Transcript • Melrose Free Press • [illegible] Bulletin and TAB • Newton TAB • [illegible] Mariner • Parkway Transcript • Pembroke Mariner • Reading Advocate • The Register • Roslindale Transcript • Saugus Advertiser • Scituate Mariner • Sharon Advocate • Shrewsbury Chronicle • Somerville Journal • Stoneham Sun • Stoughton Journal • The Sudbury Town Crier • Swampscott Reporter • [illegible] Cape Codder • The Villager • Wakefield Observer • Watertown TAB & Press • The Wayland Town Crier • The Wellesley Townsman • West Roxbury Transcript • Westborough News • Westford Eagle • The Weston Town Crier • Westwood Press • Weymouth News • Wilmington Advocate • The Winchester Star • Woburn Advocate • The Lancaster Times & Clinton Courier • Barnstable/Hyannis Pennysaver • Dennis Pennysaver • Harwich/Brewster Pennysaver • Yarmouth Pennysaver • Bourne/Buzzards Bay Pennysaver • Falmouth Pennysaver • Mashpee/Cotuit Pennysaver • Sandwich/Sagamore Pennysaver • E.Bridgewater/ Whitman/ Hanson Pennysaver • Brockton Pennysaver • Plymouth North/Carver Pennysaver • Plymouth South Pennysaver • Wareham Pennysaver • Bridgewater/W.Bridgewater/Halifax Pennysaver • Boston Homes • MetroWest Homes • Newcomers Guide • Parent & Kids • Auto Weekly • MetroWest Business Journal • Jobfind • BostonHerald.com • jobfind.com • Carfind.com • Homefind.com

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, May 25, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting

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HOORAY FOR HOLLYWOOD

Prelude and Fugue from *Spitfire* — Walton

Selections from *The Gadfly* — Shostakovich
Overture—Barrel Organ Waltz—Galop

Charlie Chaplin's "Caught in a Cabaret"

Le Boeuf sur le toit, Opus 58 — Milhaud

Film courtesy of Countdown Media

INTERMISSION

A Tribute to John Williams

The Olympic Spirit

Main Theme from *Star Wars*

Suite from *Harry Potter*
Hedwig's Theme—The Knight Bus—Witches, Wands, and Wizards

Theme from *Jaws*

Excerpts from *Close Encounters of the Third Kind*

Theme from *Schindler's List*
Tamara Smirnova, solo violin

Flying Theme from *E.T.*

Interview with John Williams produced by Susan Dangel, Dick Bartlett, and Larry LeCain

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

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Among Those Present: Agassiz Village; Aleppo Shriners; Mount St. Charles Academy; Weymouth Teachers; The National Society of Colonial Wars in the Commonwealth of Massachusetts; The National Society of Colonial Dames in the Commonwealth of Massachusetts; St. Joseph Rectory; Travel Choice International; Clement Associates; Castle Island Association; Middleboro High School Music Dept.; Morgan Stanley; Wolfeboro Senior Citizens Club; Lakes Region Newcomers Club; Batchelder School; St. Paul's Church, Wellesley; Bow High School; Union Congregational Church; Gunther Tours; Harvard University–Outings & Innings; Bourne High School Band; McGill Alumni Association of Boston.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, May 26, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting

Spring Pops Season sponsored by Fidelity Investments

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HOORAY FOR HOLLYWOOD

Prelude and Fugue from *Spitfire* — Walton

Selections from *The Gadfly* — Shostakovich
Overture—Barrel Organ Waltz—Galop

Charlie Chaplin's "Caught in a Cabaret"

Le Boeuf sur le toit, Opus 58 — Milhaud

Film courtesy of Countdown Media

INTERMISSION

A Tribute to John Williams

The Olympic Spirit

Main Theme from *Star Wars*

Suite from *Harry Potter*
Hedwig's Theme—The Knight Bus—Witches, Wands, and Wizards

Theme from *Jaws*

Excerpts from *Close Encounters of the Third Kind*

Theme from *Schindler's List*
Tamara Smirnova, solo violin

Flying Theme from *E.T.*

Interview with John Williams produced by Susan Dangel, Dick Bartlett, and Larry LeCain

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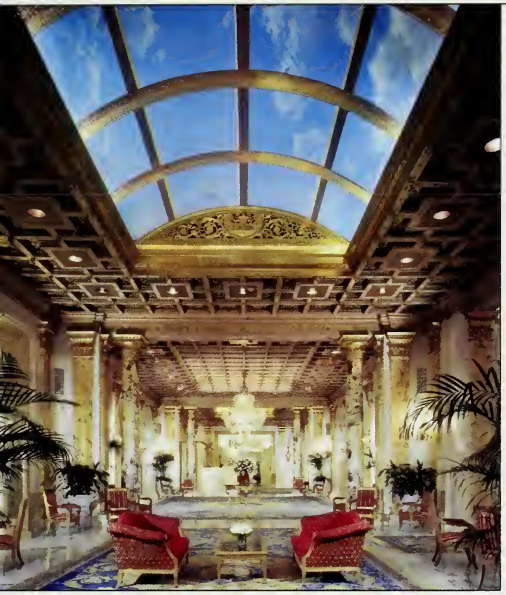

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, May 27, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting

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HOORAY FOR HOLLYWOOD

Prelude and Fugue from *Spitfire* — Walton

Selections from *The Gadfly* — Shostakovich
Overture—Barrel Organ Waltz—Galop

Charlie Chaplin's "Caught in a Cabaret"

Le Boeuf sur le toit, Opus 58 — Milhaud

Film courtesy of Countdown Media

INTERMISSION

A Tribute to John Williams

The Olympic Spirit

Main Theme from *Star Wars*

Suite from *Harry Potter*
Hedwig's Theme—The Knight Bus—Witches, Wands, and Wizards

Theme from *Jaws*

Excerpts from *Close Encounters of the Third Kind*

Theme from *Schindler's List*
Tamara Smirnova, solo violin

Flying Theme from *E.T.*

Interview with John Williams produced by Susan Dangel, Dick Bartlett, and Larry LeCain

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Among Those Present: Timberlane Regional Middle School; Pennichuck Middle School; Biddeford High School; North Kingstown High School Band; Joseph Warren-Soley Lodge F. & A.M.; North Cumberland Middle School; Wilmington Recreation Department; Unitarian-Universalist Church–Gr. Lynn; Lynn Historical Society; Exeter High School; Denure Tours; Dover High School Music Dept.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, May 28, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting

Spring Pops Season sponsored by Fidelity Investments

HOORAY FOR HOLLYWOOD

Prelude and Fugue from *Spitfire* — Walton

Selections from *The Gadfly* — Shostakovich
Overture—Barrel Organ Waltz—Galop

Charlie Chaplin's "Caught in a Cabaret"

Le Boeuf sur le toit, Opus 58 — Milhaud

Film courtesy of Countdown Media

INTERMISSION

A Tribute to John Williams

The Olympic Spirit

Main Theme from *Star Wars*

Suite from *Harry Potter*
Hedwig's Theme—The Knight Bus—Witches, Wands, and Wizards

Theme from *Jaws*

Excerpts from *Close Encounters of the Third Kind*

Theme from *Schindler's List*
Tamara Smirnova, solo violin

Flying Theme from *E.T.*

Interview with John Williams produced by Susan Dangel, Dick Bartlett, and Larry LeCain

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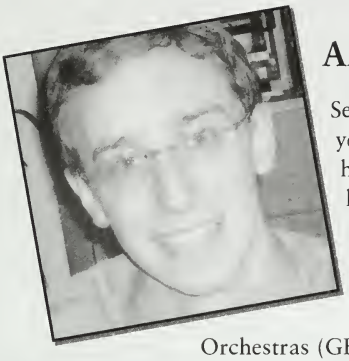

AARON KOFMAN

Seventeen-year-old Aaron Kofman is finishing his senior year at Westborough (Massachusetts) High School and has been studying piano since the age of seven with his mother, Faina Kofman, a faculty member at the New England Conservatory. He also began flute lessons at age nine and has studied with Nina Barwell of the New England Conservatory. Aaron has been a member of the Greater Boston Youth Symphony Orchestras (GBYSO) for the past three years as both a pianist and flutist. In May 2003 Aaron performed George Gershwin's *Rhapsody in Blue* with the Repertory Orchestra of GBYSO under the baton of Joel Bard. Last summer Aaron was on tour in Estonia, Latvia, and Russia with the senior orchestra of GBYSO under Federico Cortese. First-prize winner at the 2002 Young Artists Competition, sponsored by the Music Guild of Worcester, Aaron also won second prize in a statewide piano competition sponsored by the Massachusetts Music Teachers Association in May 2004. For the past two years, Aaron has been music director and orchestra pit conductor for the Gibbons Middle School Theater Program's productions of *How to Succeed in Business Without Really Trying* and *Singin' in the Rain*. Aaron will be attending Stanford University this coming fall.

JENNIFER CHEN

Sixteen-year-old Jennifer Chen was born in Lexington, Kentucky, and at the age of two began to explore the piano with ever-growing interest. At the age of six, after her family settled in Shrewsbury, Massachusetts, she began studying piano with her present teacher, Faina Kofman of the New England Conservatory of Music Preparatory School in Boston. Jennifer is a sophomore at Shrewsbury High School, where she plays piano in Symphony Orchestra, String Orchestra, Spring Musical Orchestra, and Chamber Ensemble, all under the direction of Michael Lapomardo. Outside of school, Jennifer has taken courses in solfège and theory with Alla Cohen at the New England Conservatory Preparatory School. Jennifer won first prize in the 2003 Young Artists Competition sponsored by Music Worcester, Inc., as well as second prize from the New England Piano Teachers Association in the Middle School Competition. In 2002 she was a winner of the Classics for Kids award, which resulted in a performance of Mendelssohn's Piano Concerto in G minor with the Brockton Symphony Orchestra under Jonathan Cohler. Jennifer will attend the Boston University Tanglewood Institute this summer in the Young Artists Piano Program. Aside from the piano, Jennifer enjoys painting and fashion design, as well as spending time with her younger brother Kevin and sister Monica.

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PHOTOGRAPHY: MIRO VINTONIV, MICHAEL LUTCH, CHARLES GAUTHIER
CONCEPT AND DESIGN SAMETZ BLACKSTONE ASSOCIATES, BOSTON

BOSTON POPS

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The Boston Symphony Orchestra gratefully acknowledges the following funds that have been generously established in the BSO's endowment. Yearly income from these funds helps support the Boston Pops Orchestra's ambitious calendar of concerts, tours, recordings, and television productions. For further information, contact Robert Meya, Acting Director of Individual and Planned Giving, at (617) 638-9252.

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The Boston Pops relies on support from its friends, old and new. The Friends of the Boston Pops generously donate annual gifts that fund Pops performances, education and outreach programs, and free Pops concerts throughout the community.

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Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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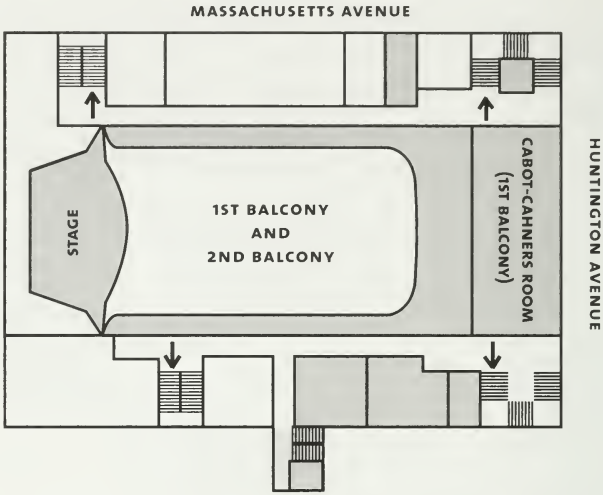

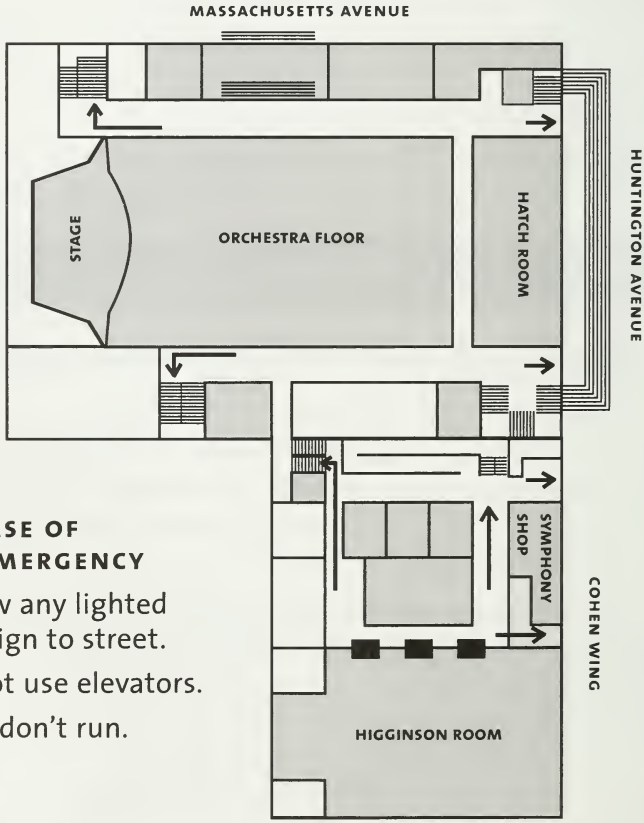

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The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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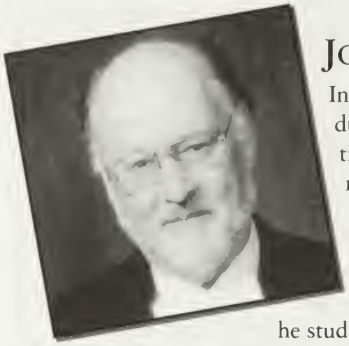
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

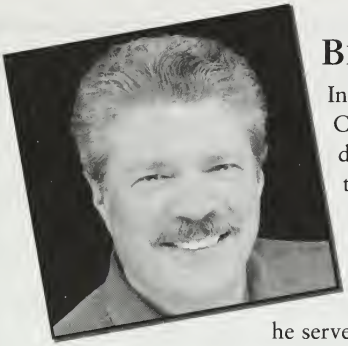
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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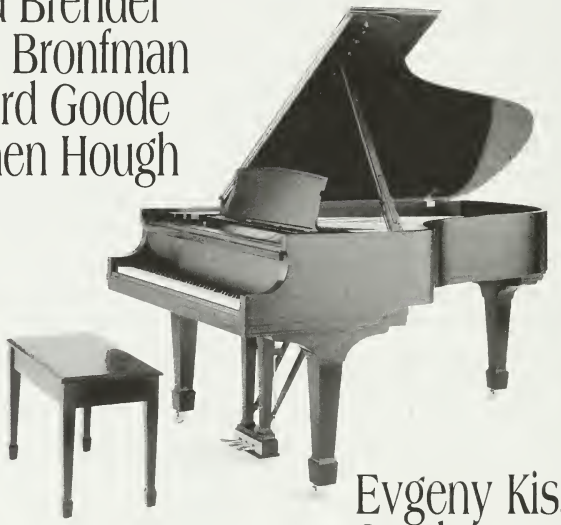

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*Victor Romanul
*Nicole Monahan°
*Kelly Barr
*Wendy Putnam°
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Catherine French
*Alexander Velinzon
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave
°On leave

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Fenwick Smith

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

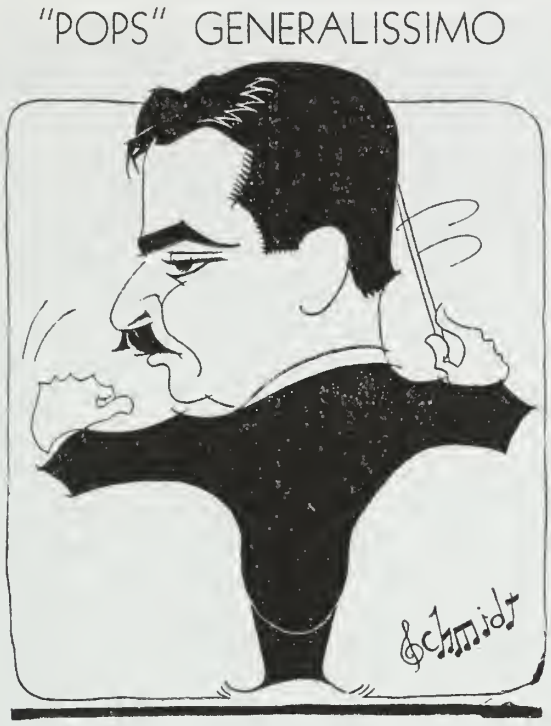
Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives



A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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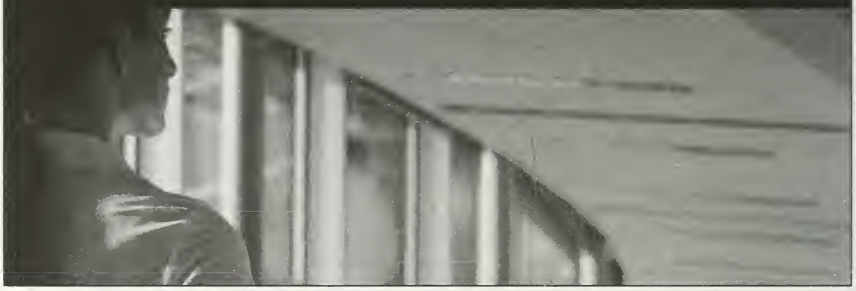

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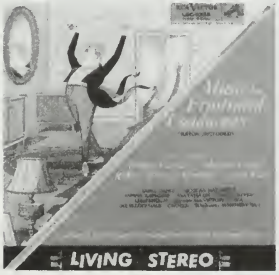
who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

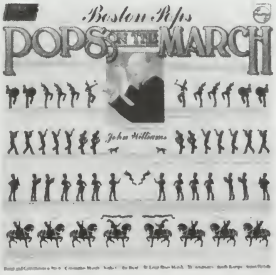
Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a



1959



1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

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John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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BRUCE HANGEN, *Principal Pops Guest Conductor*
Tuesday evening, May 31, 2005, at 8

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CLASSICAL COUNTDOWN
À LA RUSSE

Festive Overture, Opus 96	Shostakovich
Andantino quasi allegretto, from *Scheherazade*, Opus 35	Rimsky-Korsakov
Selections from *Firebird* Infernal Dance of King Kashchei—Berceuse—Finale	Stravinsky

INTERMISSION

First movement (Allegro non troppo e molto maestoso—Allegro con spirito) from Piano Concerto No. 1 in B-flat minor, Opus 23 MICHAEL CHERTOCK	Tchaikovsky

INTERMISSION

Polonaise from *Eugene Onegin*	Tchaikovsky
Second movement (Andante cantabile, con alcuna licenza) from Symphony No. 5 in E minor, Opus 64	Tchaikovsky
Finale: Allegro con fuoco from Symphony No. 4 in F minor, Opus 36	Tchaikovsky

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Among Those Present: Hillside Middle School; Elderhostel, Inc.; Mormon History Association; Salem State College Explorers; Glastonbury Abbey; Brooksby Village.

Jeux Deux for HyperPiano and Orchestra (2005)

by Tod Machover (b.1953)
with interactive images by Marc Downie

Jeux Deux by Tod Machover is a concerto for HyperPiano and Orchestra, commissioned by Keith Lockhart and the Boston Pops, who are presenting the premiere and subsequent performances at Symphony Hall this month with pianist Michael Chertock. The title is a playful reference to Debussy's *Jeux*, which is a spiritual antecedent of the new piece, as well as being (almost) French for "2-person game," reflecting the work's back-and-forth dialogue between piano and orchestra and between soloist and hyperized piano. *Jeux Deux* represents a new phase in Machover's Hyperinstrument work, since both piano and orchestra are purely acoustic with no amplification or electronic enhancement. Instead, the solo instrument is a Yamaha Disklavier Grand which records and plays back with great musical and performance accuracy. With the addition of hyperinstrument software, the Disklavier can also augment, transform, or splinter music played by the soloist. This HyperPiano thus becomes a formidable foil, at times weaving intricate contrapuntal embellishments, at others creating cascading textures that seem to envelop the entire orchestra. *Jeux Deux* is composed of three compact movements played without break. The first movement is like a rapidly flowing mountain stream, quiet and slightly mysterious; the second movement is slow and melodic, with suggestions of gentle birdsong; in the final movement, these "birds" break into a jaunty, faintly gallic melody, with piano and orchestra building together to a wild finale. Another special feature of *Jeux Deux* is a live visual component designed by exciting young interactive artist Marc Downie. Projected on large-screen above the orchestra, these sinuous images follow the soloist's notes and gestures, providing subtle visual reinforcement of the music's form and continuity, as well as magnification of delicate touch and virtuosic "hyperization."

Tod Machover's music is highly regarded for breaking traditional artistic and cultural boundaries, offering a unique and innovative synthesis of acoustic and electronic sound, of symphony orchestras and interactive computers, and of operatic arias and rock songs. Machover is also noted for inventing new technology for music, especially his hyperinstruments that use smart computers to augment musical expression and creativity. He has designed these hyperinstruments for some of the world's greatest musicians, from Yo-Yo Ma to Prince, as well as for the general public and for children, as in the *Toy Symphony* project, which was launched in Europe in spring 2002 and toured the United States and Asia during the 2002-03 season. Machover received his degrees in musical composition from the Juilliard School, where he studied with Elliott Carter and Roger Sessions. From 1978 to 1985 he was Director of Musical Research at Pierre Boulez's IRCAM institute in Paris. Since 1985 he has worked at the MIT Media Lab in Cambridge, Massachusetts, where he is currently Professor of Music and Media and head of the Lab's Opera of the Future group. He is also a Founding Member of Media Lab Europe in Dublin. Tod Machover's music has been performed and commissioned by many of the world's most prestigious arts institutions. He has composed five operas, including the science fiction *VALIS,* the celebrated audience-interactive *Brain Opera* (permanently installed at Vienna's House of Music), and the more traditional *Resurrection*, released on CD by Albany Records. Composer-in-Residence with the American Composers Orchestra at Carnegie Hall, Tod Machover is working on opera projects for the Opéra de Monte-Carlo, New York City Opera, and Los Angeles Opera.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, June 1, 2005, at 8
Thursday evening, June 2, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

Please note the correct program listing for *Jeux Deux*, which receives its world premiere this week:

Jeux Deux for HyperPiano and Orchestra — Machover

with interactive images by Marc Downie
with interactive music software by Mike Fabio

MICHAEL CHERTOCK, piano

Disklavier Concert Grand Piano generously provided by Yamaha Corporation of America

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, June 1, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

PRESIDENTS AT POPS

Festive Overture, Opus 96 — Shostakovich

Jeux Deux for Hyperpiano and Orchestra (world premiere) — Machover
with interactive images by Marc Downie
MICHAEL CHERTOCK

INTERMISSION

Presenting

NATALIE MACMASTER
with
Brad Davidge, guitar, and Allan Dewar, piano

INTERMISSION

Highland Cathedral — arr. Hollenbeck
IAIN MASSIE, bagpipes

The Music of Turlough O'Carolan — arr. Starobin
Planxty Burke—Loftus Jones

Magh Scola — Fahey-Hollenbeck

Riverdance — Whelan-Hollenbeck

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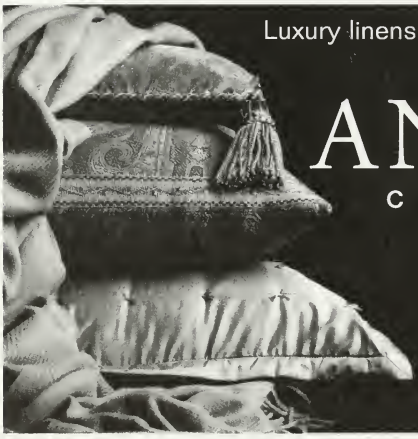

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JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, June 2, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

TECH NIGHT AT POPS

Festive Overture, Opus 96 — Shostakovich

In Praise of MIT

Jeux Deux for Hyperpiano and Orchestra — Machover
with interactive images by Marc Downie
MICHAEL CHERTOCK, piano

INTERMISSION

A Celtic Odyssey

An Orkney Wedding, with Sunrise — Maxwell Davies
IAIN MASSIE, bagpipes

The Music of Turlough O'Carolan — arr. Starobin
Planxty Burke—Loftus Jones

Lord Franklin — trad.-O'Loughlin
The Blacksmith — trad.-O'Loughlin
AOIFE O'DONOVAN, vocalist
with Ted Davis, guitar

The Girl I Left Behind Me — trad.-Anderson

INTERMISSION

Highland Cathedral — arr. Hollenbeck
MR. MASSIE

I Am a Youth — trad.-O'Loughlin
I Courted a Sailor — Kate Rusby-O'Loughlin
MS. O'DONOVAN

Riverdance — Whelan-Hollenbeck

See page 20 for a note about Jeux Deux.

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BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, June 3, 2005, at 8

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KEITH LOCKHART conducting

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Festive Overture, Opus 96 — Shostakovich

Andantino quasi allegretto, from *Scheherazade*, Opus 35 — Rimsky-Korsakov

Finale: Allegro con fuoco from Symphony No. 4 in F minor, Opus 36 — Tchaikovsky

INTERMISSION

A Celtic Odyssey

An Orkney Wedding, with Sunrise — Maxwell Davies
IAIN MASSIE, bagpipes

The Music of Turlough O'Carolan — arr. Starobin
Planxty Burke—Loftus Jones

Lord Franklin — trad.-O'Loughlin
The Blacksmith — trad.-O'Loughlin
AOIFE O'DONOVAN, vocalist with Ted Davis, guitar

The Girl I Left Behind Me — trad.-Anderson

INTERMISSION

Highland Cathedral — arr. Hollenbeck
MR. MASSIE

I Am a Youth — trad.-O'Loughlin
I Courted a Sailor — Kate Rusby-O'Loughlin
MS. O'DONOVAN

Riverdance — Whelan-Hollenbeck

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, June 4, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Andantino quasi allegretto, from *Scheherazade*, Opus 35 — Rimsky-Korsakov

Finale: Allegro con fuoco from Symphony No. 4 in F minor, Opus 36 — Tchaikovsky

INTERMISSION

A Celtic Odyssey

An Orkney Wedding, with Sunrise — Maxwell Davies
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The Music of Turlough O'Carolan — arr. Starobin
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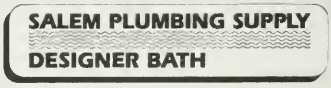

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MICHAEL CHERTOCK

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel, and Andrew Litton. His many orchestral appearances include solo performances with the Philadelphia Orchestra, l'Orchestre Symphonique du Montreal, the Toronto Symphony, the Baltimore Symphony, the Naples Philharmonic, the Detroit Symphony, the Chattanooga Symphony, the Utah Symphony, the Oregon Symphony, the Indianapolis Symphony, and the Dayton Philharmonic. In January 2005 Mr. Chertock performed Gershwin's Concerto in F with Mr. Lockhart and the National Youth Orchestra of London. He has toured Asia with the Boston Pops and with the Cincinnati Pops Orchestra. His 2003 performance on the Cincinnati Symphony Orchestra's recording of *Petrouchka* with Paavo Järvi generated rave reviews in *Gramophone* and *American Record Guide*. Michael Chertock made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, performing Duke Ellington's *New World A'Comin'*. This week he performs with the Boston Pops Orchestra the world premiere of Tod Machover's *Jeux Deux*, commissioned by the Boston Pops expressly for Mr. Chertock. Michael Chertock first performed publicly

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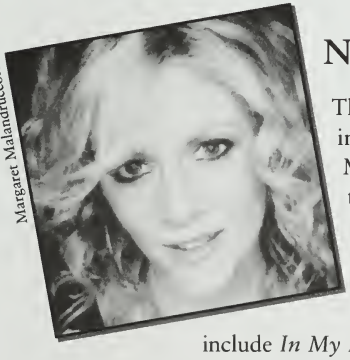
at the age of eleven, and at age fourteen he performed on live television in Guam. At seventeen, he performed Rachmaninoff's Piano Concerto No. 3 with Andrew Litton. In 1994 he released *Cinematic Piano*, his first compact disc on the Telarc label, a collection of his original arrangements of music from the movies. The recording has sold more than 30,000 units worldwide. Since then he has recorded three more discs with Telarc—*Palace of the Winds*, *Christmas at the Movies*, and *Love at the Movies*—which have been praised for their lush, original arrangements and exquisite technical facility. Mr. Chertock began conducting in 2001 when he stepped in for Maestro Carmon De Leone in performances of Cincinnati Ballet's *The Nutcracker*. Currently conductor of the Blue Ash-Montgomery Symphony, located in suburban Cincinnati, Ohio, Mr. Chertock frequently composes and arranges music for that orchestra's concerts. He also serves as Artistic Director of Linton Music's Peanut Butter and Jam Sessions, an interactive music series geared toward children aged two to five. In June 2004 Mr. Chertock was appointed assistant professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division), and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association. He received the Rildia B. O'Bryon Cliburn Scholarship in 1986. His upcoming engagements include solo performances with the Chattanooga Symphony, the San Diego Symphony, and the Cincinnati Pops Orchestra. Michael Chertock makes his home in Cincinnati, where he is principal keyboardist with the Cincinnati Symphony Orchestra. Most Sundays you can find him playing the organ for services at St. Barnabas Episcopal Church, where he also directs a music ministry for prisons.


Margaret Malandrucolo

Natalie MacMaster

The recipient of eleven East Coast Music Awards, including 2002 Entertainer of the Year, Natalie MacMaster has been named Fiddle Player of the Year the past five consecutive years by the Canadian Country Music Awards. She has won two Juno Awards (Canada's equivalent of the Grammy), and received a Grammy nomination for the album *My Roots Are Showing* in 2002. Her other albums include *In My Hands* and *Blueprint*. She has shared the live performance stage with acts ranging from Carlos Santana to the Chieftains, Paul Simon to Luciano Pavarotti, Alison Krauss to Mark O'Connor, and dozens of world-class symphony orchestras. She performed on ABC Television's New Year's Eve broadcast at the special request of one of her greatest fans, host Peter Jennings. She has created, financed, and produced her own nationally broadcast network TV special. Two of her CDs have charted on *Billboard*'s Top 20 Selling World Music charts. Four of her previous five CD releases have been certified "gold" (50,000+ sales) in Canada. Her exhaustive touring schedule has taken her from stages in Hawaii to Antarctica, Alaska to Japan, from Scotland to Italy, Germany to the Hollywood Bowl and beyond. She is

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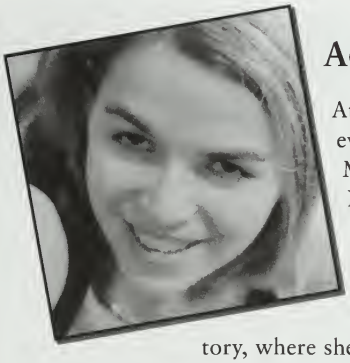
often referred to as "the busiest woman in the Canadian music business." TV, radio, and print advertising campaigns have featured and incorporated her music and image, as well as countless charities and fundraisers big and small alike. Having made her Boston Pops debut in 2003, she returned last year for a performance taped for *Evening at Pops*. Natalie MacMaster is not just a fiddle player. She's a world-class dancer, internationally renowned concert performer, and one heck of a down-to-earth person. What music is to Natalie MacMaster is evident in the eyes and on the faces of her fans during any of her concerts; the sheer joy of performance; the absolute love of the music; an unspoken knowledge that something special is being shared. As a nine-year-old growing up in the musically and culturally rich community of Troy, Inverness County, Cape Breton Island, Nova Scotia, Canada, she was perfectly placed to get her start. It was at nine that she first picked up the fiddle and our exciting journey began. It continues still.

Iain Massie

Iain Massie, who began playing bagpipes at the age of eight, came to this country from Scotland in 1985. He is Pipe-Major of the Boston Pipers Society, which was formed in 1995. Since making his Boston Pops debut in 1997, Mr. Massie has performed on many occasions with the orchestra. Many of his ancestors and relatives played the bagpipes, most notably his grandfather John Massie, who was Pipe-Major of the Gordon Highlanders.



Aoife O'Donovan

At the age of 22, Aoife O'Donovan has been praised everywhere from the *New York Times* to *Rolling Stone* Magazine. While growing up in a musical family in Newton, Massachusetts, Aoife fell in love with the music of her father's native Ireland. She also became enamored of Joan Baez and her interpretations of traditional songs. This lead Aoife to study contemporary improvisation at the New England Conservatory, where she studied with award-winning vocalist Dominique Eade and Hankus Netsky of klezmer fame. While studying at NEC, she met Matt Glaser, String Department Chair at Boston's Berklee College of Music and leader of the all-star band The Wayfaring Strangers. Aoife became a full-time member of Glaser's band in 2001 and contributed heavily to its sophomore album, *This Train* (Rounder Records). Since graduating in May 2003, Aoife has been hard at work with The Wayfaring Strangers, as well as fronting her own band, Aoife O'Donovan and Crooked Still, which specializes in traditional music. Crooked Still has been burning up the Boston folk scene since 2001, and released its critically acclaimed CD, *Hop High*, in July 2004. Aoife O'Donovan is a strong presence in the Boston folk scene, and her distinct vocal style, which combines Celtic, American, jazz, and ethnic, continues to move listeners across the United States.

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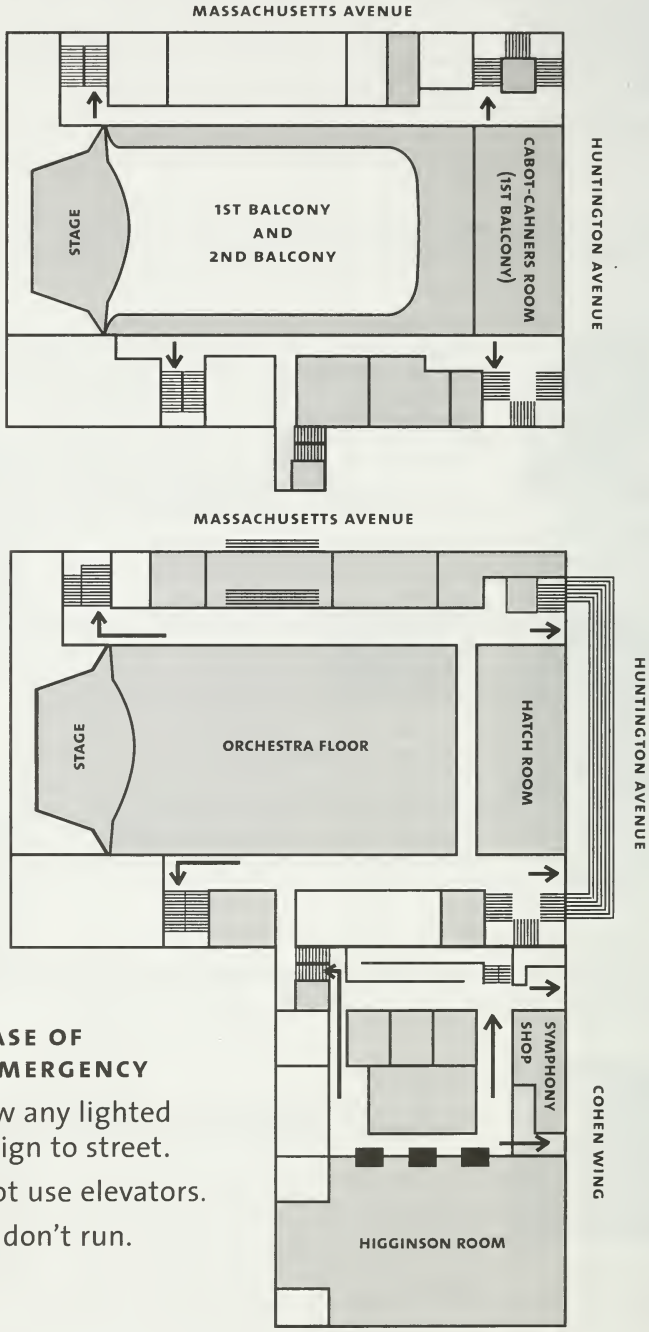

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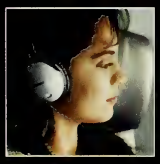

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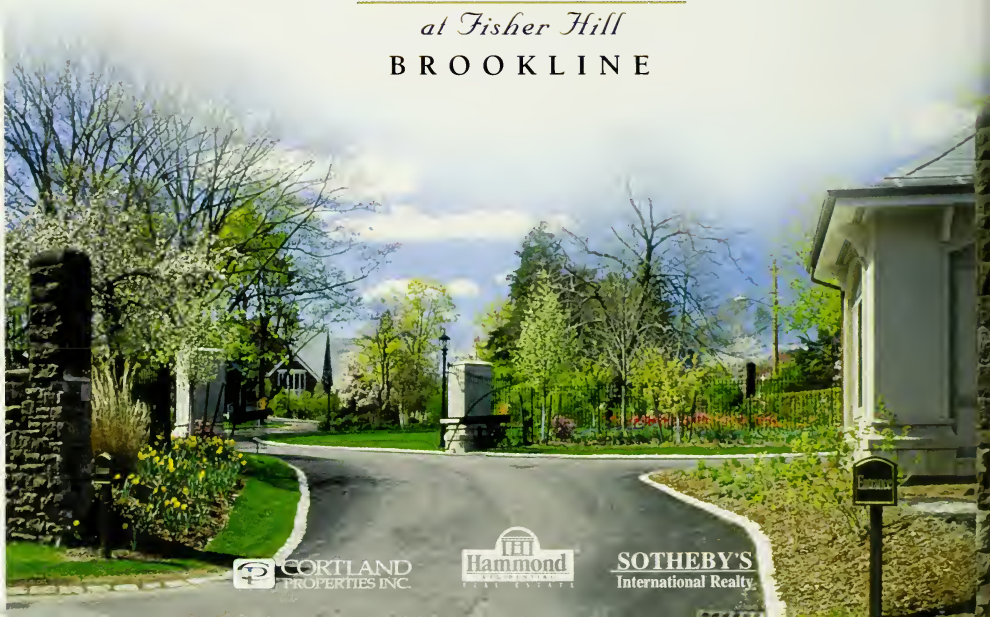

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On Display in Symphony Hall

The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Vanessa

Vanessa raises awareness as a member of Essence, a club that advocates inter-cultural understanding. She wants to be a lawyer, "fighting for what's right." She'll always remember her roots, including Miss Hall's. "I'll never forget the relationships formed here."

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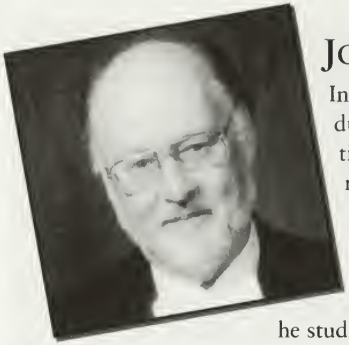
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

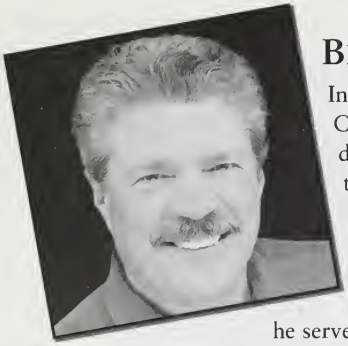
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

Cover for *The New Yorker* by Maira Kalman. ©1996 Maira Kalman and *The New Yorker*.

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JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

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Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Juliette Kang
Edward and Bertha C. Rose Chair
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
‡Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Victor Romanul
*Nicole Monahan°
*Kelly Barr
*Wendy Putnam°
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Catherine French
*Alexander Velinzon
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave
°On leave

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Martha Babcock
Helene and Norman L. Cabners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Fenwick Smith

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

1959

1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

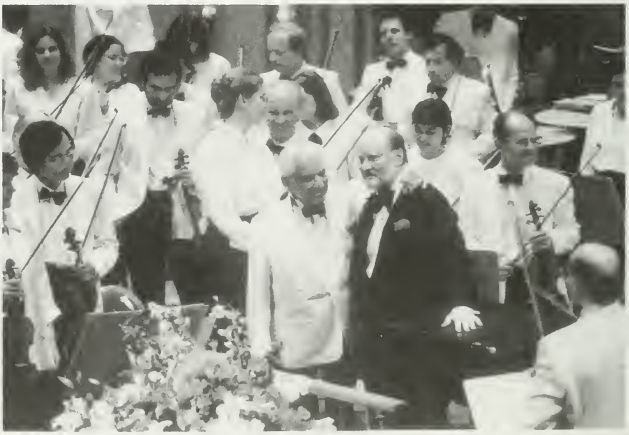
Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives



John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Tuesday evening, June 7, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting
with
THE TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor

Spring Pops Season sponsored by Fidelity Investments

CLASSICAL COUNTDOWN: CHORAL SPECTACULAR

Buckaroo Holiday, from *Rodeo* — Copland

Three Preludes — Gershwin

Adagio for Strings, Opus 11 — Barber

Three Dances from *On the Town* — Bernstein
The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944

INTERMISSION

Excerpts from *Carmina Burana* — Orff
I. O fortuna—VI. Tanz—X. Were diu werlt alle min

Verdi's Operatic Choruses

Anvil Chorus, from *Il trovatore*
Va pensiero, from *Nabucco*
Brindisi, from *La traviata*

Finale from Symphony No. 9 in D minor, Opus 125 — Beethoven
KENDRA KACHADOORIAN, soprano
JULIE HAUSMANN, mezzo-soprano
KWAN H. LEE, tenor
TIMOTHY LANAGAN, bass

Translations begin on page 29.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard Night at the Pops; Lexington Council on Aging; St. Bridget's Parish, Abington; Plymouth South Middle School; Grace Chapel; Anacomp.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, June 8, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

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AMERICAN CROSSROADS

Buckaroo Holiday, from *Rodeo*	Copland
Three Preludes	Gershwin
Adagio for Strings, Opus 11	Barber
Three Dances from *On the Town*	Bernstein
The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944	

A Tribute to Artie Shaw

Mood in Question	Shulman
Rendezvous	Shulman
Back Bay Shuffle	May

THOMAS MARTIN, clarinet

INTERMISSION

Presenting

THE WAYFARING STRANGERS

Matt Glaser, violin, Aoife O'Donovan, vocals, Tracy Bonham, vocals, Ruth Ungar, vocals, Laszlo Gardony, piano, Jamey Haddad, drums, Tony Trischka, banjo, John McGann, guitar/mandolin/octave mandolin, Jim Whitney, bass, Heather Masse, vocals

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Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, June 9, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

AMERICAN CROSSROADS

Buckaroo Holiday, from *Rodeo* — Copland

Three Preludes — Gershwin

Adagio for Strings, Opus 11 — Barber

Three Dances from *On the Town* — Bernstein
The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944

A Tribute to Artie Shaw

Mood in Question — Shulman

Rendezvous — Shulman

Back Bay Shuffle — May

THOMAS MARTIN, clarinet

INTERMISSION

Alma Mater

All Hail Northeastern
Amie Brehm, '05

Presenting

THE WAYFARING STRANGERS

Matt Glaser, violin, Aoife O'Donovan, vocals, Tracy Bonham, vocals, Ruth Ungar, vocals, Laszlo Gardony, piano, Jamey Haddad, drums, Tony Trischka, banjo, John McGann, guitar/mandolin/octave mandolin, Jim Whitney, bass, Heather Masse, vocals

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Fair Harvard! Thy sons to thy Jubilee throng,
And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
To the age that is waiting before,
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of the night!
Calm rising thro' change and thro' storm!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
Thou has been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, June 10, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

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Cornball Concerto — Barton

Nocturne in Mancini — Barton

First movement (Allegro affettuoso) from Piano Concerto in A minor, Opus 54 — Schumann

ROY KOGAN, Harvard '80

Fair Harvard

Radcliffe, We Rise to Greet Thee

INTERMISSION

Buckaroo Holiday, from *Rodeo* — Copland

Presenting

THE WAYFARING STRANGERS

Matt Glaser, violin, Aoife O'Donovan, vocals, Tracy Bonham, vocals, Ruth Ungar, vocals, Laszlo Gardony, piano, Jamey Haddad, drums, Tony Trischka, banjo, John McGann, guitar/mandolin/octave mandolin, Jim Whitney, bass, Heather Masse, vocals

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BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, June 11, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting
with
THE TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor

Spring Pops Season sponsored by Fidelity Investments

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Variations of Aegina & Bacchanalia, from *Spartacus*	Khachaturian
Concerto in D for Lute and Orchestra, RV93 Allegro giusto—Largo—Allegro	Vivaldi
Leyenda	Albeniz
Sabre Dance, from *Gayne*	Khachaturian
JOHN BILEZIKJIAN, oud	
Hayr Mer (The Lord's Prayer)	arr. Ruben Gregorian
The Very Reverend Father Oshagan Minassian conducting	

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Stomp Your Foot, from *The Tender Land*	Copland
Yankee Doodle	arr. Gould
The Promise of Living, from *The Tender Land*	Copland
American Patrol	Meecham-Sebesky
Oh, I Can't Sit Down, from *Porgy and Bess*	Gershwin
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman

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From *Carmina Burana*

O Fortuna (O Fortune)

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.
Dread Destiny
And empty fate,
An ever turning wheel,
Who make adversity
And fickle health
Alike turn to nothing,
In the dark
And secretly
You work against me;
How through your trickery
My naked back
Is turned to you unarmed.

Good fortune
And strength
Now are turned from me.
Affection
And defeat
Are always on duty,
Come now
Pluck the strings
Without delay;
And since by fate
The strong are overthrown
Weep ye all with me.

Were diu werlt alle min (If the whole world were but mine)

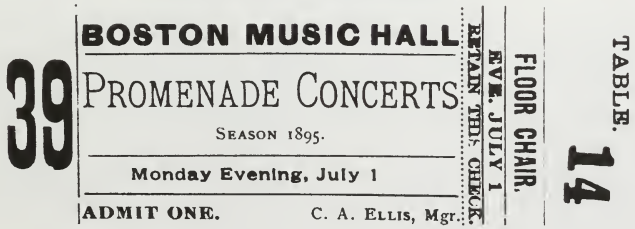
If the whole world were but mine
From the sea right to the Rhine
Gladly I'd pass it by
If the Queen of England fair
In my arms did lie...

From Verdi's Operas

Chorus of Hebrew Slaves from *Nabucco*

Fly, thought, on golden wings; settle on the hills where the mild, sweet airs of our native land are fragrant. Greet Jordan's banks and Zion's toppled towers. Oh, my country, so fair and lost! Oh, remembrance so dear, and so despairing! Golden harp of the prophets, why do you hang mute on the willow? Rekindle the memories in our hearts and speak of times gone by. Mindful of the fate of Jerusalem, give out an air of sad lamentation, or let the Lord inspire us with the strength to bear our sufferings.

Continued on page 30



Anvil Chorus from *Il trovatore*

See how the darkness of night dissolves
Away when the sunlight from heav'n descendeth,
As when a widow to put off her weeds resolves
When her sorrowful mourning endeth.
Come, lads, bestir ye! Give me the hammer.
Who cheers the days of the roving gypsy? Say, who is it cheers his days?
'Tis the gitana!
Pour me a tankard,
'Tis wine alone that makes my courage rise, let us be drinking.
Look how the sun rises higher and higher,
Look how his rays in the cup are blinking!
Come, lads, bestir ye...

Brindisi from *La traviata*

Where beauty and mirth are beckoning,
Seize we the swift-winged hours,
Let joy crown the cup with flowers,
And life's a dream of bliss,
While youth's swift fire within us burns,
Shall love's delight inspire us,
With such bright eyes to fire us,
What joy can equal this?
Then quaff we the wine-cup when love is beckoning,
Life is a short dream of bliss.

My days shall pass in a dream of ecstasy,
By joyous friends surrounded.
Give me a measure of rapture unbounded,
There is no life but this.
While envious time flies swiftly on,
Enjoy the time of flowers,
Too soon will fade the bowers,
Then vain to sigh for bliss.
Enjoy while pleasure and mirth are beckoning,
There is no life but this.
Ah enjoy we, where pleasure and mirth are beckoning,
While love and wine yet invite us,
When they can no more delight us,
Away with this dull, cold earth.

There's naught in life but pleasure
Until one heart you can treasure.
In love I know no measure.
My heart loves one alone.
Ah enjoy we, where pleasure and mirth are beckoning...

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Finale of Beethoven's Ninth Symphony, based on Schiller's Ode, "To Joy"

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
  even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

As joyously as His suns fly
Across the glorious landscape of the
  heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Joy, beauteous, godly spark...

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Do you fall headlong, ye Millions?
Have you any sense of the Creator,
  World?
Seek him above the canopy of the stars!
Surely he dwells beyond the stars.

  Joy, beauteous, godly spark,
  Daughter of Elysium,
  Drunk with fire, O Heavenly One,
  We come unto your sacred shrine.

  Be embraced, ye Millions!
  This kiss to the whole world!

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All men are made brothers
Where your gentle wings abide.

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Joy, beauteous, godly spark,
Daughter of Elysium!
Joy, beauteous, godly spark!

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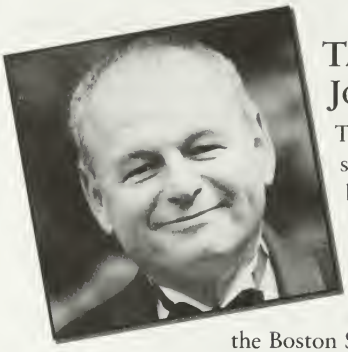

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart (most recently on the Pops' new holiday recording, *Sleigh Ride*) and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its own debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire

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Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Classical Countdown, June 7

Sopranos
Kimberly Ayers
Angel Baker
Sarah J. Bartolome
Jenifer Lynn Cameron
Christine Pacheco Duquette
Akiko Fujimoto
Stefanie J. Gallegos
Karen Ginsburg
Bonnie Gleason
Barbara Levy
Renee Dawn Morris
Kieran Murray
Melanie W. Salisbury
Janice Sullivan
Donna R. Westervelt

Mezzo-sopranos
Betty Blanchard Blume
Lauren A. Boice
Abbe Dalton Clark
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Rachel Hallenbeck
Jessica Hao
Yuko Hori
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Catherine Playoust
Cindy Vredeveld

Tenors
Brian Anderson
Richard A. Bissell
Stephen Chrzan
Andrew Crain
Tom Dinger
Len Giambrone
Thomas Kenney
Henry Lussier
David Norris
John R. Papirio
Dwight E. Porter
Peter Pulsifer
Brian R. Robinson
Stephen E. Smith
Don P. Sturdy

Basses
Daniel E. Brooks
Paulo Cesar Carminati
Michael Cross
Peter Fricke
David Kilroy
William Koffel
David K. Lones
Stephen H. Owades
Donald R. Peck
Michael Prichard
Steven Ralston
Robert Saley
Peter S. Strickland
Bradley Turner
Thomas C. Wang

Red, White, and Blue Pops, June 11

Sopranos
Deborah Abel
Myfanwy Callahan
Susan Cavalieri
Anna S. Choi
Lisa Conant
Laura C. Grande
Amanda Hammond-South
Elisabeth Hon
Kendra Kachadoorian
Carrie Kenney
Renee Dawn Morris
Sarah Mui
Johanna Schlegel
Joy Tappen
Alison L. Weaver

Mezzo-sopranos
Betty Blanchard Blume
Ondine Brent
Janet L. Buecker
Sue Conte
Ethel Crawford
Barbara Naidich Ehrmann
Erin Graham
Julie Hausmann
Yuko Hori
Fumiko Ohara
Linda D. Rapciak
Linda Kay Smith
Ada Park Snider
Christina Lillian Wallace

Tenors
Robert Allard
Jonas Budris
Stephen Chrzan
Ron Efromson
Carey D. Erdman
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Thomas Kenney
Henry Lussier
Dwight E. Porter
Peter Pulsifer
Peter L. Smith
Martin S. Thomson
Kurt Walker

Basses
Daniel E. Brooks
Michael Cross
Peter Fricke
Jim Gordon
Elliott Gyger
Bruce Kozuma
Timothy Lanagan
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Robert Saley
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Bradley Turner
Matthew Wright

Felicia A. Burrey, Chorus Manager
Anna Stowe, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist

Kendra Kachadoorian

Soprano Kendra Kachadoorian's performance credits include Mercedes in *Carmen*, Laetitia in *The Old Maid and the Thief*, Bastienne in *Bastian and Bastienne*, and Alice in *Sunday Excursion*, along with multiple oratorios and choral pieces. Most recently she had the privilege of performing with the Boston Pops during the 2004 Christmas season. Kendra made her Carnegie Hall debut last summer performing the soprano solo in Charpentier's *Te Deum*.

Julie Hausmann

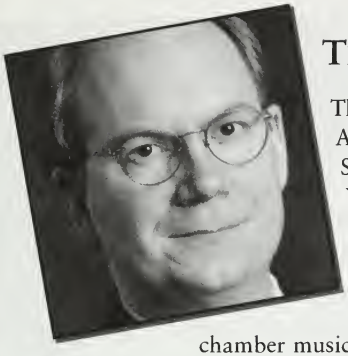
Mezzo-soprano Julie Hausmann holds a degree in music and theater from Smith College, and a master's degree in music from Boston University's College of Fine Arts. As the recipient of an Alexander von Humboldt German Chancellor Fellowship, she spent a year researching German arts management and funding at the Stuttgart State Opera. She has performed with numerous choral groups including the Springfield (Massachusetts) Symphony Chorus, the Smith College Chamber Singers, the Boston University Symphonic Chorus, and the Tanglewood Festival Chorus. Her stage experience includes roles with the College Light Opera Company on Cape Cod, the Boston University Opera Theater, and the New England Conservatory Opera Workshop. A native of western Massachusetts, Ms. Hausmann currently resides in the Boston area with her husband Tobias.

Kwan Lee

Born in Korea and raised in California, tenor Kwan Lee is a recent graduate of the New England Conservatory where he studied voice performance. As a proud member of the Tanglewood Festival Chorus, he was a soloist for the Boston Symphony Orchestra's Opening Night concert of the 2003-04 season at Symphony Hall and at Carnegie Hall. On stage he has appeared in *Le nozze di Figaro*, *La bohème*, *Madama Butterfly*, and *The Coronation of Poppea*. He has also been a soloist in Mozart's Requiem, Schubert's Mass in G, Beethoven's Choral Fantasy, Handel's *Messiah*, and Gounod's St. Cecilia Mass.

Timothy Lanagan

A native of Washington, D.C., bass Timothy Lanagan has sung in many Boston Pops performances since joining the Tanglewood Festival Chorus in 1983. Mr. Lanagan has also appeared with the Harvard Gilbert and Sullivan Society, the John Oliver Chorale, the Handel and Haydn Society, and Boston Lyric Opera.



Thomas Martin

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

The Wayfaring Strangers

The Wayfaring Strangers combine music in ways nobody has done before. But the band, which has released two Rounder CDs (*Shifting Sands Of Time* and *This Train*), sounds like an ensemble playing one kind of music and not a mishmash or a "name that niche" parlor game. This is a band that lives and breathes, and loves, the various influences that come together when Matt Glaser rings the dinner bell and these brilliant men and women come running in from their various fields to feast at the Strangers table.

Matt Glaser, violinist and founder of The Wayfaring Strangers, is a true string Renaissance man. Classical, bluegrass, jazz, various types of "ethnic" and improvisational music, blues, pop—Glaser knows it all, plays it all, loves it all, and brings it all to the Strangers' audience, just as he does with his students at Boston's Berklee College of Music's String Department, where he has served as chairman for the past 23 years. In 1981 Glaser co-authored *Jazz Violin* (still in print more than 20 years after publication) with legendary jazzman Stephane Grappelli. Glaser has appeared on dozens of recordings—including those of Fiddle Fever and his own solo album, *Play, Fiddle, Play: Jazz Violin Classics*—and with artists such as Mark O'Connor, Skitch Henderson, David Grisman, and The Story. The depth and breadth of Glaser's musical knowledge—which has proven indispensable to famed documentarian Ken Burns, who has utilized Glaser's music and ideas in virtually all of his films—is at the core of the Strangers' ethos of "All Styles of Music, All The Time."

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group of like-minded eclectics, Crooked Still, which presents American traditional music with hip irreverence. Her affinity for performing Celtic, jazz, folk, klezmer, and bluegrass music fits perfectly into the Wayfaring Strangers world.

Acclaimed percussionist **Jamey Haddad** has worked with scores of celebrated artists, including jazz stars Dave Liebman, Joe Lovano, Alan Farnham, and The Paul Winter Consort, pop stars Carly Simon and Simon & Garfunkel, Tony-award winner Betty Buckley, and player/composers Rabih Abou Khalil and Simon Shaheen. Recipient of numerous National Endowment for the Arts and Fulbright fellowships, Haddad teaches at the New School in New York City and at Berklee College of Music.

Prize-winning bassist **Jim Whitney** trained at the New England Conservatory of Music before embarking on a career that has encompassed jazz, Brazilian, and American folk styles. He has been a member of the innovative Walter Thompson Orchestra and the Andy Statman Trio, teaches at the Berklee School of Music, and has recorded extensively for movies and television programs, including the popular—and musically hip—children's series, *Blue's Clues*.

It could be said that singer **Ruth Ungar** "comes by it honestly." Daughter of fiddler Jay Ungar and folksinger Lyn Hardy, she was destined to pursue a life in music from the start. With the old-meets-new-timey band The Mammals, Ruth augments her pipes with fiddle, guitar, and ukuleles.

Hungarian-born pianist **Laszlo Gardony** studied simultaneously at the Béla Bartók Conservatory and at the Science University of Budapest, his dual nature—an essential element for any member of The Wayfaring Strangers—evident early on. Graduating from both in 1979, Gardony worked in Europe before coming to Boston and Berklee, adding yet another degree to his vitae. Since then Gardony has released six albums as a leader, and has performed with such modern jazz all-stars as Dave Liebman, John

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Tony Trischka, a giant of the five-string banjo, was among the first banjoists to incorporate modern jazz and other progressive influences into bluegrass-based music, helping to create what became known as New Acoustic Music, or Newgrass. Trischka's interests have brought him a deep understanding of the history of the banjo and the musical styles which came before traditional bluegrass. His solo concerts take the listener through the story of the banjo, from its African origins to the present day. Trischka's recording career as a leader began in 1973 with the first of his dozen solo albums, and he has led several important bands, including Skyline and, currently, the Tony Trischka Band.

National Guitar and Mandolin Champion John McGann is expert at a dizzying range of music, including Celtic, bluegrass, country, folk, jazz, and rock, while his solo albums include *John McGann Plays Bach, Debussy, Rodrigo*. Having performed with, among others, the Celtic Fiddle Festival, the American Café Orchestra, Cathie Ryan, Pat Kilbride, Blood Oranges, John Whelan, Darol Anger, Johnny Cunningham, Kevin Burke, Hiro Arita, Seamus Connolly, and Joe Derrane, McGann also is a founding member of the Beacon Hillbillies and Rust Farm. For the Wayfaring Strangers, McGann focuses on the octave mandolin, adding a richness of texture which is a hallmark of the band's sound.

The Strangers' most recent addition is singer Sarah Siskind. She released her first album at age 14, and her latest recording, *Covered*, features such heavyweights as guitarist Bill Frisell and vocalist Jennifer Kimball.

As if the Wayfaring Strangers' "official" line-up isn't already packed, their roster allows for a round robin of guests and alumni that stop by for recordings and the occasional gig, including fiddlers Darol Anger, Jay Ungar, and Bruce Molsky, trombonist Art Baron, bansuri flutist Steve Gorn, singers Tracy Bonham and Molly Mason, cellist Rushad Eggleston, and clarinetist/mandolinist Andy Statman.

Roy Kogan

Roy Kogan, a Phi Beta Kappa graduate from the Harvard class of 1980, has been heard in concert and in recital throughout the United States and Europe. He received his early music training at the Juilliard School Pre-College Division, and returned there for a master's degree after spending a year in Europe as recipient of Harvard's John Knowles Paine Travel Fellowship. A bronze medalist at the Robert Casadesus International Piano Competition, Roy Kogan was the grand prize winner of the American Music Scholarship Association International Piano Competition. He currently resides in New York City.

John Bilezikjian

John Bilezikjian is "America's Oud Virtuoso," a master oudist who has elevated the oud to the concert stage. He has performed for some 50 years on the oud, an ancient, eleven-stringed Persian fretless instrument dating back 2,000 years. It is played with an eagle's quill. Mr. Bilezikjian has given command performances for the King and Queen of Spain and for Mrs. Anwar Sadat, to name a few, and has filmed and recorded music for over 50 television and motion picture soundtracks in Hollywood, California. He has his own record company, Dantz Records, located in Laguna Hills, California, and has made 25 CDs to date that are available on his website, wwwdantzrecords.com. Mr. Bilezikjian has appeared with the Los Angeles Philharmonic Orchestra under the baton of Zubin Mehta, with the Los Angeles Mandolin Orchestra, and with the Pacific Palisades Symphony under Joel Lish. Two upcoming movie releases will contain the music of John Bilezikjian: *Must Love Dogs*, a Warner Bros. movie set for a July 29th release and *Mirror Wars*, a movie about the Middle East.

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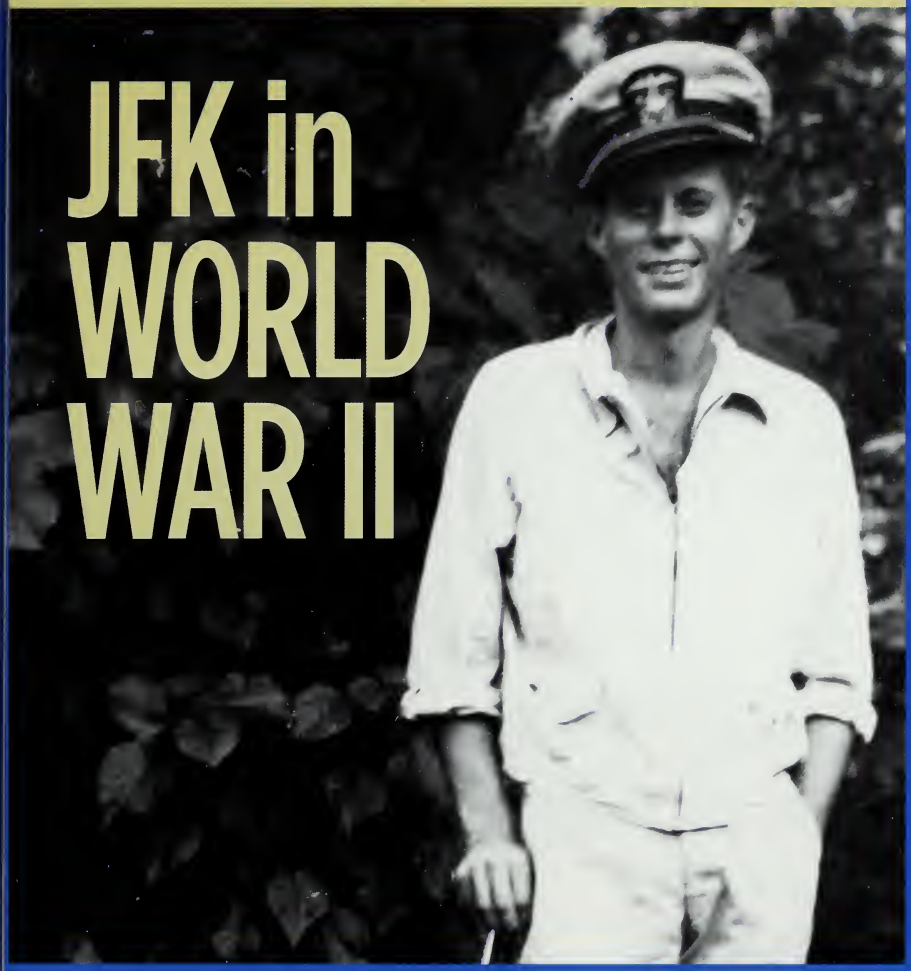

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Daniel Rodriguez

Daniel Rodriguez, "America's Beloved Tenor," releases his third CD on La Voz Records this spring. Inspirational in nature, the album selections include "Amazing Grace," "American Hymn," and "How Great Thou Art." He sang about love on his second CD, *From My Heart*, choosing richly contrasting love songs inspired by the legendary American tenor Mario Lanza and requests from audiences on his nationwide tours. Daniel's first album, *Spirit of America*, released in February 2002, reached #1 on *Billboard*'s Classical Crossover chart. This followed on the heels of his first single, "God Bless America" (with a spoken introduction by Mayor Giuliani), and a new song, "We Will Go On." The single was released on December 11, 2001, the three-month anniversary of the terrorist attacks on the World Trade Center and the Pentagon, with proceeds from its sales going to the Twin Towers Fund. Both songs are on the CD *The Spirit of America*. Faith has guided Daniel, whose rise has been a meteoric one for a young man who, as a New York Police officer, became one of the department's official singers. His beautiful voice at official functions and ceremonial events stirred all those who heard him. He retired from the New York Police Department in May 2004. History intervened for Daniel Rodriguez on September 11, 2001. His stirring *a cappella* performances of "God Bless America" and the National Anthem seemed to be something far greater than graceful patriotic gestures. Ringing, heartfelt, and beautiful, these songs became transcendent statements of solidarity, determination, and hope that galvanized his fellow New Yorkers and fellow Americans. Rodriguez has performed at the famed Hollywood Bowl, for numerous World Series games and sporting events, at the Salt Lake City Olympics, at the White House for President Bush, in the PBS Memorial Day concert in Washington, D.C., and at Disneyland's 47th birthday. He sang at the 2004 Tournament of Roses Parade, at the Republican Convention in August 2004, and at President Bush's "Celebration of Freedom" Inauguration concert. This evening marks his Boston Pops debut.

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Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

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Herald Media, Inc., is proud to extend our commitment to the arts by partnering with the Boston Symphony Orchestra. A revered New England institution, the BSO and Boston Popss are regularly featured on the pages of *Scene*, the Herald's weekly arts pullout, as well as the daily and weekly publications that comprise Herald Media. We look forward to spreading the sounds and spirit of the Pops this season.

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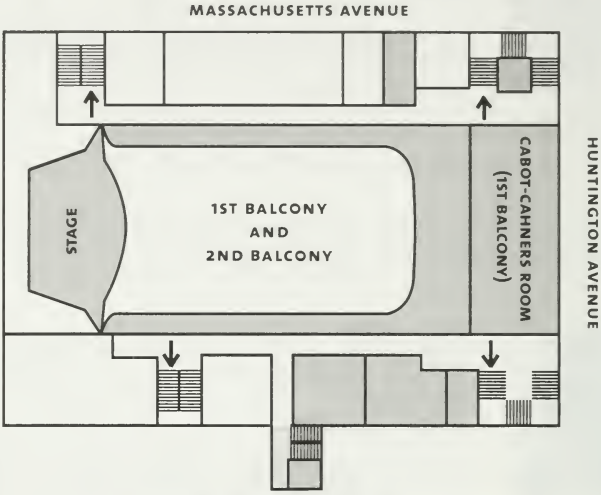

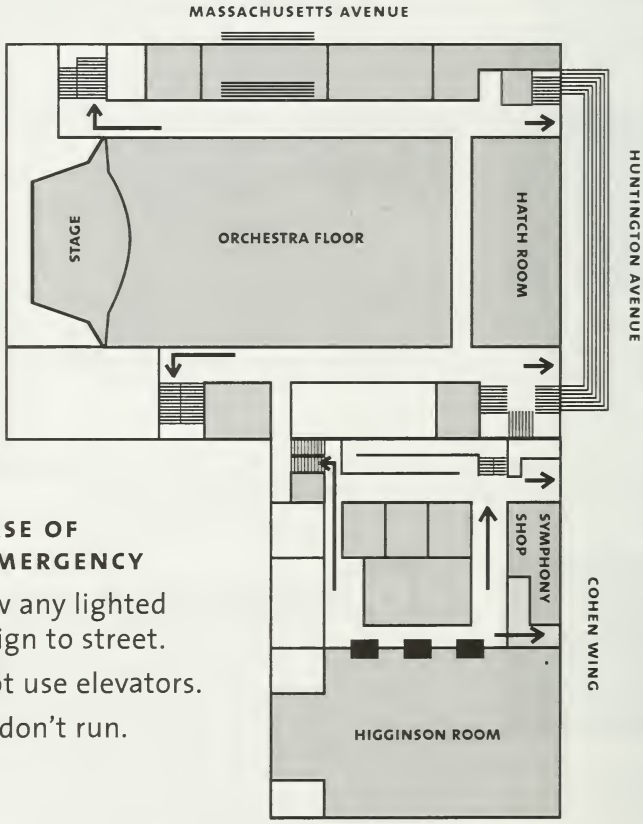

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Follow any lighted exit sign to street.

Do not use elevators.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $5 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged. The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission.

TICKET PRICES: Floor: $120 (VIP tickets, including premium floor table seats, parking, and a hospitality certificate), $72, $55, $37; First Balcony: $43, $32; Second Balcony: $20, $16.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

MCC
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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

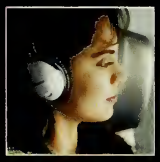
BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses, along with your patron number, to the Development Office, Symphony Hall, Boston, MA 02115.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The Boston Symphony Orchestra is supported in part by the Boston Cultural Council, which is administered by the Mayor's Office of Arts, Tourism, and Special Events.



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Rich Warren, *Chicago Tribune*, 6/1/90.

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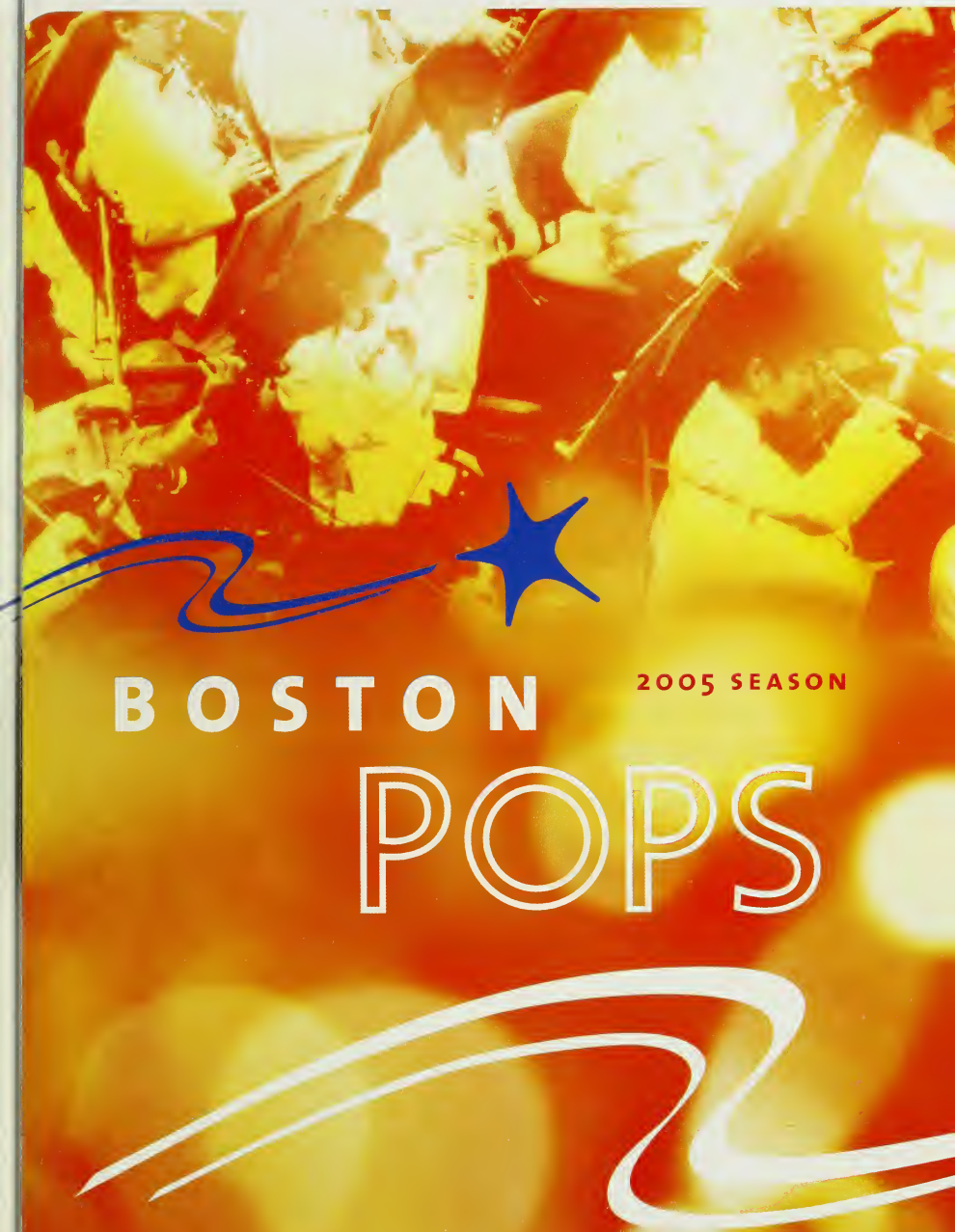

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On Display in Symphony Hall

The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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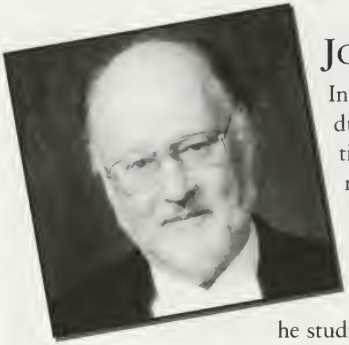
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

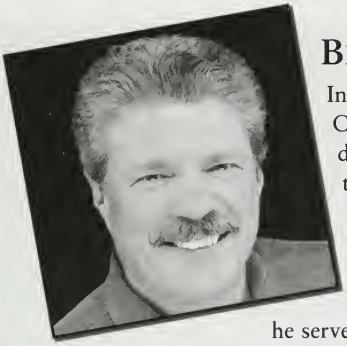
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Bo Youp Hwang
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*Jennie Shames
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*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Victor Romanul
*Nicole Monahan°
*Kelly Barr
*Wendy Putnam°
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Catherine French
*Alexander Velinzon
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom

**Participating in a system of rotated seating*
§Substituting
‡ On sabbatical leave
° On leave

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Martha Babcock
Helene and Norman L. Cabners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Fenwick Smith

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

1959

1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

Vanessa

Vanessa raises awareness as a member of Essence, a club that advocates inter-cultural understanding. She wants to be a lawyer, "fighting for what's right." She'll always remember her roots, including Miss Hall's. "I'll never forget the relationships formed here."

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Liberty Fanfare	Williams
Sunrise, from *Grand Canyon Suite*	Grofé
Tarentelle, from *Gazebo Dances*	Corigliano
Song of Democracy	Hanson

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Stomp Your Foot, from *The Tender Land*	Copland
Yankee Doodle	arr. Gould
The Promise of Living, from *The Tender Land*	Copland
American Patrol	Meecham-Sebesky
Oh, I Can't Sit Down, from *Porgy and Bess*	Gershwin
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman

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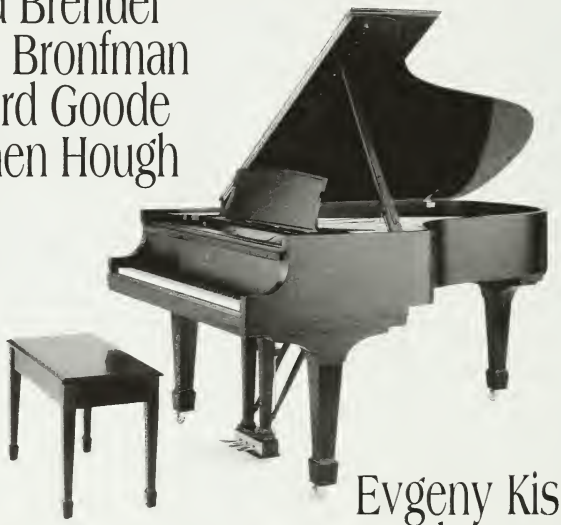
Stephen Hough



Evgeny Kissin
Stephen Kovacevich
Robert Levin
Peter Serkin

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, June 15, 2005, at 8

BOSTON POPS

BRUCE HANGEN conducting
with
THE TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor

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Liberty Fanfare	Williams
Sunrise, from *Grand Canyon Suite*	Grofé
Tarentelle, from *Gazebo Dances*	Corigliano
Song of Democracy	Hanson

INTERMISSION

Presenting
DANIEL RODRIGUEZ

INTERMISSION

Fanfare for the Common Man	Copland
Stomp Your Foot, from *The Tender Land*	Copland
Yankee Doodle	arr. Gould
The Promise of Living, from *The Tender Land*	Copland
American Patrol	Meecham-Sebesky
Oh, I Can't Sit Down, from *Porgy and Bess*	Gershwin
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, June 16, 2005, at 8:30

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

A TRIBUTE TO STEPHEN SONDHEIM

Starring
Gregg Edelman, Marin Mazzie, and Faith Prince
with
Tanglewood Music Center Fellows
Abby Fischer, Chris Herbert, Lawrence Jones, Charles Temkey, and Chanel Wood

Stafford Arima, *Stage Director*
Joel Fram, *Creative Consultant*
Concert Text by Annette Jolles

Act I

Overture: *A Funny Thing Happened on the Way to the Forum*

Selections from *Sweeney Todd*

No Place Like London
Gregg Edelman (Sweeney), Charles Temkey (Anthony), and Abby Fischer (Beggar Woman)

The Worst Pies in London
Faith Prince (Mrs. Lovett)

Green Finch and Linnet Bird/Ah, Miss/Johanna
Chanel Wood (Johanna), Mr. Temkey, and Ms. Fischer

A Little Priest
Ms. Prince and Mr. Edelman

Selections from *Sunday in the Park with George*

Act I Prelude/Sunday in the Park with George
Mr. Edelman (George) and Ms. Mazzie (Dot)

Finishing the Hat
Mr. Edelman

Move On
Ms. Mazzie and Mr. Edelman

Selections from *Merrily We Roll Along*

Old Friends/Like It Was
Ms. Fischer (Mary) and Mr. Jones (Charley)

Opening Doors
Ms. Fischer, Mr. Jones, Chris Herbert (Frank), Ms. Wood (Beth), Mr. Edelman (Joe), and Ms. Mazzie (First Girl)

INTERMISSION

Act II

Entr'acte: Comedy Tonight — arr. Don Sebesky

Early Sondheim

The Ladies Who Lunch, from *Company*
Ms. Prince

If You Can Find Me, I'm Here, from *Evening Primrose*
Mr. Herbert

Losing My Mind, from *Follies*
Ms. Mazzie

Selections from *Into the Woods*

Giants in the Sky
Mr. Jones (Jack)

Agony
Mr. Edelman (Cinderella's Prince) and
Mr. Temkey (Rapunzel's Prince)

On the Steps of the Palace
Ms. Wood (Cinderella)

Any Moment/Moment in the Woods
Mr. Edelman and Ms. Mazzie (Baker's Wife)

Children Will Listen — arr. Georgia Stitt
Mr. Herbert, Ms. Fischer, Mr. Temkey, and
Ms. Prince (Witch)

Finale: Old Friends, from *Merrily We Roll Along*
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, June 17, 2005, at 8:30

KEITH LOCKHART conducting

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A TRIBUTE TO STEPHEN SONDHEIM

Starring
Gregg Edelman, Marin Mazzie, and Faith Prince
with
Tanglewood Music Center Fellows
Abby Fischer, Chris Herbert, Lawrence Jones, Charles Temkey, and Chanel Wood

Stafford Arima, *Stage Director*
Joel Fram, *Creative Consultant*
Concert Text by Annette Jolles

Act I

Overture: *A Funny Thing Happened on the Way to the Forum*

Selections from *Sweeney Todd*

No Place Like London
Gregg Edelman (Sweeney), Charles Temkey (Anthony), and Abby Fischer (Beggar Woman)

The Worst Pies in London
Faith Prince (Mrs. Lovett)

Green Finch and Linnet Bird/Ah, Miss/Johanna
Chanel Wood (Johanna), Mr. Temkey, and Ms. Fischer

A Little Priest
Ms. Prince and Mr. Edelman

Selections from *Sunday in the Park with George*

Act I Prelude/Sunday in the Park with George
Mr. Edelman (George) and Ms. Mazzie (Dot)

Finishing the Hat
Mr. Edelman

Move On
Ms. Mazzie and Mr. Edelman

Selections from *Merrily We Roll Along*

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Ms. Fischer (Mary) and Mr. Jones (Charley)

Opening Doors
Ms. Fischer, Mr. Jones, Chris Herbert (Frank), Ms. Wood (Beth), Mr. Edelman (Joe), and Ms. Mazzie (First Girl)

INTERMISSION

Act II

Entr'acte: Comedy Tonight — arr. Don Sebesky

Early Sondheim

The Ladies Who Lunch, from *Company*
Ms. Prince

If You Can Find Me, I'm Here, from *Evening Primrose*
Mr. Herbert

Losing My Mind, from *Follies*
Ms. Mazzie

Selections from *Into the Woods*

Giants in the Sky
Mr. Jones (Jack)

Agony
Mr. Edelman (Cinderella's Prince) and
Mr. Temkey (Rapunzel's Prince)

On the Steps of the Palace
Ms. Wood (Cinderella)

Any Moment/Moment in the Woods
Mr. Edelman and Ms. Mazzie (Baker's Wife)

Children Will Listen — arr. Georgia Stitt
Mr. Herbert, Ms. Fischer, Mr. Temkey, and
Ms. Prince (Witch)

Finale: Old Friends, from *Merrily We Roll Along*
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Among Those Present: Construction Industry Night at Pops; Beth Israel Deaconess Medical Center; Hingham Ladies Club; Quashnet Elementary School Band; St. Pius X Catholic Women's Club; Women's Alliance of First Baptist Church; Rhode Island Grand Opera; North Hill; Wakefield Y's Men.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, June 18, 2005, at 8:30

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

A TRIBUTE TO STEPHEN SONDHEIM

Starring
Gregg Edelman, Marin Mazzie, and Faith Prince
with
Tanglewood Music Center Fellows
Abby Fischer, Chris Herbert, Lawrence Jones, Charles Temkey, and Chanel Wood

Stafford Arima, *Stage Director*
Joel Fram, *Creative Consultant*
Concert Text by Annette Jolles

Act I

Overture: *A Funny Thing Happened on the Way to the Forum*

Selections from *Sweeney Todd*

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Faith Prince (Mrs. Lovett)

Green Finch and Linnet Bird/Ah, Miss/Johanna
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Opening Doors
Ms. Fischer, Mr. Jones, Chris Herbert (Frank), Ms. Wood (Beth), Mr. Edelman (Joe), and Ms. Mazzie (First Girl)

INTERMISSION

Act II

Entr'acte: Comedy Tonight — arr. Don Sebesky

Early Sondheim

The Ladies Who Lunch, from *Company*
Ms. Prince

If You Can Find Me, I'm Here, from *Evening Primrose*
Mr. Herbert

Losing My Mind, from *Follies*
Ms. Mazzie

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Finale: Old Friends, from *Merrily We Roll Along*
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Among Those Present: Greater Boston Bankers' Association; Sharon Men's Club; Tofias PC; Boston Latin School Association; UNH Alumni Club of Boston; New Hampton School; Barrington Community School; Chelmsford Jaycee Roosters; T& A Tours; American International College; Upshur County Schools; Office Environments of New England; Carlisle Congregational Church; Ms. Maria Glaser; The Teacher Leadership Academy of Massachusetts.

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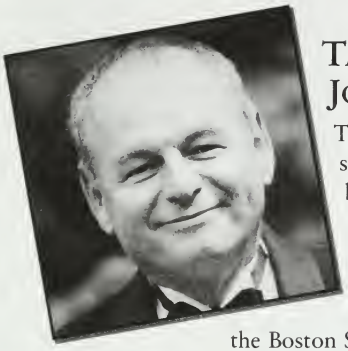

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji

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Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart (most recently on the Pops' new holiday recording, *Sleigh Ride*) and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its own debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Deborah Abel
Myfanwy Callahan
Susan Cavalieri
Anna S. Choi
Lisa Conant
Laura C. Grande
Amanda Hammond-South
Elisabeth Hon
Kendra Kachadoorian
Carrie Kenney
Renee Dawn Morris
Sarah Mui
Johanna Schlegel
Joy Tappen
Alison L. Weaver

Mezzo-sopranos
Betty Blanchard Blume
Ondine Brent
Janet L. Buecker
Sue Conte
Ethel Crawford
Barbara Naidich Ehrmann
Erin Graham
Julie Hausmann
Yuko Hori
Fumiko Ohara
Linda D. Rapciak
Linda Kay Smith
Ada Park Snider
Christina Lillian Wallace

Tenors
Robert Allard
Jonas Budris
Stephen Chrzan
Ron Efromson
Carey D. Erdman
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Thomas Kenney
Henry Lussier
Dwight E. Porter
Peter Pulsifer
Peter L. Smith
Martin S. Thomson
Kurt Walker

Basses
Daniel E. Brooks
Michael Cross
Peter Fricke
Jim Gordon
Elliott Gyger
Bruce Kozuma
Timothy Lanagan
Orville Y. Lim
Stephen M. Lu
Robert Saley
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Bradley Turner
Matthew Wright

Felicia A. Burrey, Chorus Manager
Anna Stowe, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist

Daniel Rodriguez

Daniel Rodriguez, "America's Beloved Tenor," releases his third CD on La Voz Records this spring. Inspirational in nature, the album selections include "Amazing Grace," "American Hymn," and "How Great Thou Art." He sang about love on his second CD, *From My Heart*, choosing richly contrasting love songs inspired by the legendary American tenor Mario Lanza and requests from audiences on his nationwide tours. Daniel's first album, *Spirit of America*, released in February 2002, reached #1 on *Billboard*'s Classical Crossover chart. This followed on the heels of his first single, "God Bless America" (with a spoken introduction by Mayor Giuliani), and a new song, "We Will Go On." The single was released on December 11, 2001, the three-month anniversary of the terrorist attacks on the World Trade Center and the Pentagon, with proceeds from its sales going to the Twin Towers Fund. Both songs are on the CD *The Spirit of America*. Faith has guided Daniel, whose rise has been a meteoric one for a young man who, as a New York Police officer, became one of the department's official singers. His beautiful voice at official functions and ceremonial events stirred all those who heard him. He retired from the New York Police Department in May 2004. History intervened for Daniel Rodriguez on September 11, 2001. His stirring *a cappella* performances of "God Bless America" and the National Anthem seemed to be something far greater than graceful patriotic gestures. Ringing, heartfelt, and beautiful, these songs became transcendent statements of solidarity, determination, and hope that galvanized his fellow New Yorkers and fellow Americans. Rodriguez has performed at the famed Hollywood Bowl, for numerous World Series games and sporting events, at the Salt Lake City Olympics, at the White House for President Bush, in the PBS Memorial Day concert in Washington, D.C., and at Disneyland's 47th birthday. He sang at the 2004 Tournament of Roses Parade, at the Republican Convention in August 2004, and at President Bush's "Celebration of Freedom" Inauguration concert. He made his Boston Pops debut last week.

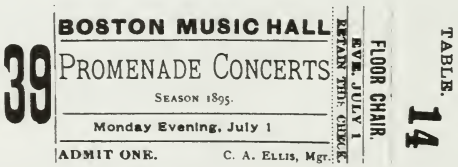
"No One Is Alone": A 75th Birthday Tribute to Stephen Sondheim

A major theme in the work of Stephen Sondheim (born March 22, 1930) is the connection (or sometimes, lack of connection) between people. Sondheim is constantly exploring the relationships between characters, and his theatre gives us intricate narratives that illuminate the connections we have with people in our own lives—our friends, adversaries, family, collaborators, and strangers whose impact only becomes apparent with time. Woven throughout these explorations we find Sondheim's trademark ambivalence. We can never be certain in any Sondheim show that everything will turn out for the best—indeed, we can never be certain that anything will turn out at all. What makes a Sondheim musical so unique is that he tells its story with a very specific point of view about relationships, but never gives us any easy answers. Relationships are not pat—they are maddeningly, joyously complex.

Sondheim's musicals are an intricate mosaic of words, music, and the personal expression of his own life experience. It is impossible not to allow one's life experience to influence the creation of art. This is what makes art such a personal exchange between author and audience. What makes Sondheim's characters so empathetic is his ability to find the universal within the specific. This is why we take something away from his work—because he writes from his experiences and infuses the piece with a universal hook that we can connect with. Sondheim may not be a barber or baker, yet he is able to imbue these characters with universally identifiable emotions—longing, regret, nostalgia, desire. I am sure everyone who is familiar with Sondheim has their personal "Sondheim sound picture" moment that has touched them in some way. Art affects us on both powerful and simple levels. So after an evening of theatre, we can return to the real world and our lives can be enriched by the art we've just experienced. It is one giant feedback loop—one huge connection!

Theatre—a place where relationships are born—brings people together in a darkened room and allows us to communicate, participate, and be enlightened by an experience. It is truly a communal event. Sondheim's incredible body of work explores the various aspects of such a community, allowing us to see it good, bad, passionate, indifferent—in all its gloriously human complexity.

—Stafford Arima



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Gregg Edelman

Gregg Edelman has appeared on Broadway in *Wonderful Town* (Outer Critics Circle nomination), *Into the Woods* (Tony Award nomination and Drama Desk Award), *Les Misérables*, *1776* (Tony Award nomination, Drama Desk Award, and Outer Critics Circle nomination), *Passion*, *Falsettos*, *Anna Karenina*, *City of Angels*, *Anything Goes*, *Cabaret*, *Cats*, *Oliver!*, and *Evita*. He received a 1994 Bay Area Critics Award nomination for the national tour of *Falsettos* and also performed in the national tours of *Cabaret* and *Doonesbury*. Off-Broadway and other New York credits include *Flight*, *Reefer Madness*, *Thief River*, *Standing By*, *Out of This World*, *Fiorello!*, *Greetings*, *She Loves Me*, *The Shop on Main Street*, and *Forbidden Broadway*. He has appeared in such feature films as *Spider-Man 2*, *City by the Sea*, *Hollywood Ending*, *Cradle Will Rock*, *Green Card*, *Hudson River Blues*, *Butterfly Legend*, *First Wives Club*, *Crimes and Misdemeanors*, and *The Manhattan Project*. On television, Gregg has been seen on *Hack*, *Law & Order*, *Law & Order: SVU*, *Ed*, *All My Children*, *Central Park West*, *Spenser: For Hire*, and on the PBS "Great Performances" presentation of *Passion*. These are his first Boston Pops appearances.

Marin Mazzie

Marin Mazzie most recently starred on Broadway as Aldonza/Dulcinea in the revival of *Man of La Mancha*. Marin received Tony and Drama Desk nominations and an Outer Critics Circle Award for her performance in the hit revival of *Kiss Me, Kate*, and later received an Olivier Award nomination when she made her West End debut in the show. Other Broadway credits include *Ragtime* (Tony, Drama Desk, and Outer Critics nominations), *Passion* (Tony nomination), *Into the Woods*, *Big River*, and *Out of This World* (Encores!). Off-Broadway she has appeared in *The Vagina Monologues*, *The Trojan Women: A Love Story*, and *And the World Goes 'Round* (also national tour). Her regional credits include productions at the Goodman Theatre, Arena Stage, La Jolla Playhouse, and Pittsburgh CLO. On television, she has been seen in *Still Standing* and *One Life to Live,* on the PBS "Great Performances" presentations of *Passion*, *My Favorite Broadway: The Leading Ladies*, and *My Favorite Broadway: The Love Songs* (all available on DVD), and in the Boston Pops' tribute to Jerry Herman, also on PBS. Her recordings include *Kiss Me, Kate* (DRG), *Ragtime* (RCA), *Passion* (Angel), *Out of This World* (DRG), *My Favorite Broadway: The Leading Ladies*, *My Favorite Broadway: The Love Songs* (Hybrid), *Broadway Divas* (RCA), *The Stephen Schwartz Album* (Varese Sarabande), and John Adams's *I Was Looking at the Ceiling and Then I Saw the Sky* (Nonesuch). Marin Mazzie and her husband Jason Danieley have performed their evening of duets on Lincoln Center's *American Songbook* series, and at Joe's Pub and other venues. Marin

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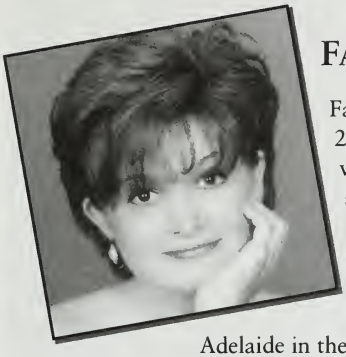
has done extensive concert work around the country, from Carnegie Hall to the Hollywood Bowl, under the batons of Marvin Hamlisch, Skitch Henderson, Keith Lockhart, Peter Nero, Patrick Sommers, John Mauceri, and Doc Severinsen, to name a few. She holds an honorary doctorate from her alma mater, Western Michigan University.



Faith Prince

Faith Prince, who made her Boston Pops debut in May 2003, was last seen on Broadway in *Noises Off* along with Patti LuPone and Peter Gallagher. In 2001 Faith starred on Broadway as Ella Peterson in the Comden and Green classic *Bells Are Ringing*, for which she received Outer Critics Circle, Drama Desk, and Tony Award nominations. She is best known for her Tony-winning turn as the perennially unwed Miss Adelaide in the 1992 Broadway revival of *Guys and Dolls*, for which she also won Drama Desk and Outer Critics Circle awards. She created major Broadway roles in *Jerome Robbins' Broadway* (Tony and Drama Desk nominations), *Nick and Nora* (Outer Critics Circle award), and *Little Me* with Martin Short, and played an acclaimed Anna in the recent revival of *The King and I*. After starring in Broadway's *James Joyce's The Dead,* she reprised her role for the West Coast and Washington premieres of that production (Ovation and Helen Hayes nominations). Faith originated the character of Trina in William Finn's *Falsettoland*, and also appeared off-Broadway in *Bad Habits*, *Urban Blight*, *Groucho*, *Little Shop of Horrors*, *Olympus on My Mind*, and *Scrambled Feet*. On television, she has been a recurring guest star on *Spin City* (ABC) and *Now and Again* (CBS) and was featured in the PBS special *My Favorite Broadway.* She can be seen this season on *House* (Fox), *Huff* (Showtime), and *Monk* (USA). Additional TV credits include *Welcome to New York*, *Law & Order*, *High Society*, *Encyclopedia*, and the Hallmark Hall of Fame film *A Season for Miracles*. Her film credits include *Picture Perfect*, *My Father the Hero*, *Dave*, *The Last Dragon*, and *Big Bully*. Faith made an award-winning cabaret debut at Joe's Pub in New York City, and the live recording, *A Leap of Faith*, is now available on DRG Records.

Abigail Fischer

Mezzo-soprano Abigail Fischer is a versatile singer praised for her "plush, luxurious voice" and "unfailing sensitivity." In contemporary music she has worked under such conductors as Brad Lubman, Gil Rose, and Daniel Reusse performing works by Luciano Berio, Milton Babbitt, Steve Reich, Iannis Xenakis, John Zorn, and the Bang on a Can artists. She has performed on the stage as Oberon, Cherubino, Mrs. Lovett, and Mother Marie. Her work in early music includes collaborations with Paul O'Dette, Ellen Hargis, Fred Renz, and Andrew Parrott. She has made solo appearances at Trinity Wall Street, New York, in Mozart's Requiem, Beethoven's *Missa Solemnis*, and Handel's *Messiah*. Ms. Fischer is a graduate of Vassar College and the Eastman School of Music, and has studied with teachers Drew Minter, Carol Webber, and Susanne Mentzer, and with coaches Brian Zeger, Russell Miller, and Liora Maurer. She is a past participant of Lucca Opera Festival, David Wilson-Johnson's Ferrandou Singing School, Opera North, and the Aspen Music Festival.

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Christopher Herbert

Baritone Christopher Herbert performed at Tanglewood on viola while a student at the Boston University Tanglewood Institute in 1997. Originally from New York City and Connecticut, Christopher received his B.A. from Yale University where he studied with W. Stephen Smith. At Yale Christopher was a member of the Whiffenpoofs, and sang Figaro in *The Marriage of Figaro*, Aeneas in *Dido and Aeneas*, and Caesar in *Julius Caesar*. He has spent two summers at the Aspen Music Festival performing numerous opera scenes and was a lead player in an *Evening of Sondheim* review. Recent New England performances include appearances with the Boston Lyric Opera, Opera Boston, Boston Baroque, and Handel and Haydn Society. Christopher has been a soloist with the New Haven Oratorio Chorale and Fine Arts Chorale. Fluent in Arabic, he has completed his master's degree in Middle Eastern Studies from Harvard University. This autumn Christopher will attend the Manhattan School of Music.

Lawrence Jones

Tenor Lawrence Jones performed as Don Ramiro in Rossini's *La Cenerentola* with the Raylynmor Opera in May. He also drew critical praise from the *Boston Globe* for his 2004 performance as Acis in Handel's *Acis and Galatea* with the Vox Consort. His other opera credits include the roles of Flute and Snout in Britten's *A Midsummer Night's Dream* with Opera North and Tamino in Mozart's *The Magic Flute* with Stanford Opera. While studying at the San Francisco Conservatory he appeared as Jupiter in Handel's *Semele* and Fame in Purcell's *The Indian Queen*. He received his bachelor of music degree from the San Francisco Conservatory, studying voice with Leroy Kromm and piano with William Wellborn. He has received awards at the Maria Holt Opera Aria Competition and Berkeley's Bach Festival. He is currently pursuing a master of music degree at Boston University where he studies with Susan Ormont.

Charles Temkey

Bass Charles Temkey hails from the old port town of Patchogue, Long Island. He holds bachelor's and master's degrees from the Manhattan School of Music, where he was a student of Patricia Misslin. In his time in the MSM Opera Studio, Charles performed many bass roles including Don Pedro in Berlioz's *Béatrice et Bénédict*, Bottom the Weaver in Britten's *A Midsummer Night's Dream*, and Rakitin in Hoiby's *A Month in the Country,* all to critical acclaim from major New York publications. Other opera credits include Don Alfonso in *Così fan tutte*, Publio in *La Clemenza di Tito* with Warren Jones and Julius Rudel, Bartolo at the Music Academy of the West, Snug in *A Midsummer Night's Dream* at Central City Opera, and Bottom in the Tanglewood Music Center's 2004 production of *Midsummer*, directed by David Kneuss. He will make his professional opera debut in the spring of 2006 at the Los Angeles Opera as Shadow Grendel in the world premiere of Oscar-winning composer Elliot Goldenthal's *Grendel* (based on *Beowulf*), which will be directed by Julie Taymor. Charles will also enjoy his Lincoln Center Festival debut in the same production in summer 2006. An avid recitalist and concert soloist, Charles is actively performing at concert venues and with orchestras from coast to coast.

Chanel Marie Wood

Soprano Chanel Wood recently graduated from Rice University, where she earned her B.M. in Vocal Performance from the Shepherd School of Music. She was chosen to represent her graduating class at Rice University's President's Concert. This past spring

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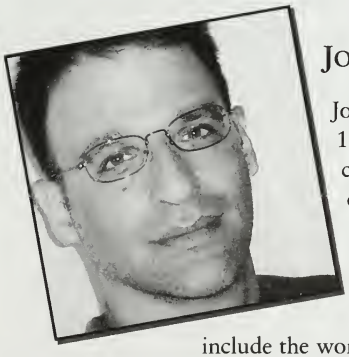
she performed in a recital of art song including the works of Marx, Turina, and Mussorgsky, and has appeared in scenes from *Le Nozze di Figaro* as the Countess Almaviva. Following this summer, she intends to spend a year back home in Texas preparing to enter graduate school in the fall of 2006.

Stafford Arima

Stafford Arima's selected directing credits include *Altar Boyz* (off-Broadway; Outstanding Off-Broadway Musical, 2004-2005 Outer Critics Circle Award; Outstanding Musical, 2004-2005 Drama Desk nomination), *Ragtime* (West End; Best Director 2004 Olivier Award nomination), *Children's Letters to God* (off-Broadway), *Chef's Theater* (off-Broadway), *Candide* (San Francisco Symphony), *Seussical* (second North American national tour), *Ragtime—In Concert* (BBC 4 Television/The Cardiff International Festival of Musical Theatre), and *Total Eclipse* (TSP Studio Theatre, Canada). His regional credits include *Guys and Dolls* (Paper Mill Playhouse, NJ), *Aida* (North Shore Music Theatre, MA), *Jesus Christ Superstar* (Sacramento Music Circus), *The Pajama Game* (Marriott Lincolnshire, IL) and *Smokey Joe's Cafe* (North Shore Music Theatre, MA). Arima was the associate director of *A Class Act* (Broadway). He graduated from York University (Canada) where he received a bachelor of arts honors degree in Theatre Studies and was the recipient of the Dean's Prize for Excellence in Creative Work.



Joel Fram

Joel Fram most recently co-produced and curated the 12-hour marathon "Wall to Wall Stephen Sondheim" concert at New York's Symphony Space. As a music director, he has conducted many Broadway shows and national tours, including *Sweet Smell of Success*, *The Music Man*, *James Joyce's The Dead* (all Broadway); *CATS* (Broadway and national tour), and *Falsettos* (national tour). Off-Broadway and regional credits include the world premiere of two Andrew Lippa musicals, *A Little Princess* (TheatreWorks, Palo Alto) and *john & jen* (Lamb's Theatre, NYC); the world premiere of *Paramour* by Howard Marren and Joe Masteroff (Old Globe Theatre); Alan Ayckbouyrne's *Dreams from a Summer House* (Alliance Theatre); *A Funny Thing Happened..., My Fair Lady, A Little Night Music, 1776, Anything Goes,* and *The Secret Garden* (5th Avenue Theatre, Seattle); *The Student Prince* (North Shore Music Theatre); and *A...My Name is Alice* (Barrington Stage Company). He has restored several shows for City Center *Encores!,* including *Sweet Adeline* (Kern/Hammerstein) and *A Tree Grows in Brooklyn* (Schwartz/Fields), and restored Noël Coward's *Sail Away* for

a concert performance at Carnegie Hall starring Elaine Stritch. As a pianist, Mr. Fram has played extensively on stage and in concert, both with the New York Pops and in Broadway orchestras. Music director of the cast albums of *john & jen* and *A...My Name is Alice,* he is co-founder and Artistic Director of the New Voices Collective, an organization that encourages the creation of new American music and provides a forum for young composers to hear their work premiered by New York's finest singers and instrumentalists.

Annette Jolles

As a director, writer, and producer, Annette Jolles has created a diverse body of work for both stage and television. Recent theatrical and concert credits include staging the "Wall to Wall Stephen Sondheim" tribute at New York's Symphony Space, directing her third season of Symphony Space's New Voices Series, and directing and choreographing her thirteenth season for The Little Orchestra Society. Productions for The Little Orchestra Society include *Amahl and the Night Visitors*, Humperdinck's *Hansel and Gretel*, and a new adaptation of *Peter and the Wolf*, all at Avery Fisher Hall, Lincoln Center. Since 1992 she has directed and choreographed the Little Orchestra's esteemed Lolli-Pops Series for young children. In addition, she both produced and directed its recently released DVD *The Orchestra—A Happy Family*, which has brought classical music into the homes of children across the country. Ms. Jolles has developed several new musicals, including *Little by Little*, for which she directed the New York and regional premieres at the York Theatre Company and Miami's Coconut Grove Playhouse, and *Suddenly Hope*, which she directed and choreographed at the Denver Civic Theater, the Garfield Theater (La Jolla, California), and the Rich Forum Theater (Stamford, Connecticut). For the ASCAP Musical Theatre Workshop, she recently directed Georgia Stitt and John Jiler's original musical *Big Red Sun* and is currently developing a new musical by Laurence Holzman, Felicia Needleman, and Benjamin Rosenbluth about the heroic actions of Raoul Wallenberg during World War II. As a founding partner of KTW Productions, dedicated to works relevant to the Jewish experience, she co-wrote and directed the plays *Keeping the Word* and *The Handshake,* which toured nationwide. Her work in television has earned her an Emmy Award (May 2005) as producer of the third anniversary *9/11 Memorial from Ground Zero*, as well as two additional previous Emmy nominations. Other television credits include serving as writer/producer and associate director for *Egypt Week Live* (Discovery Channel), co-producer/associate director of *Broadway Under the Stars* (CBS), and associate director of the worldwide broadcast of the Times Square New Year's Eve festivities from 1997 to 2004. Highlights of additional broadcasts include *Broadway on Broadway* (NBC), *Romance/Romance*, *Nunsense 1, 2 & 3*, *Nuncrackers*, and *Stop the World*...(PBS, A&E, TNN), *Birthday Live I*, *II*, and *III* (Discovery Health), the live *Trading Spaces "Home Free"* finale, and *A Prayer for America—the 9/11 Yankee Stadium Memorial.* In the emerging field of live webcasts, Ms. Jolles co-produced and associate-directed several AOL broadband concerts featuring artists such as Usher, Avril Lavigne, and Alicia Keys. A *summa cum laude* graduate of Yale University and recipient of a Drama League Directors fellowship, she is the mother of daughters Hannah and Emma.

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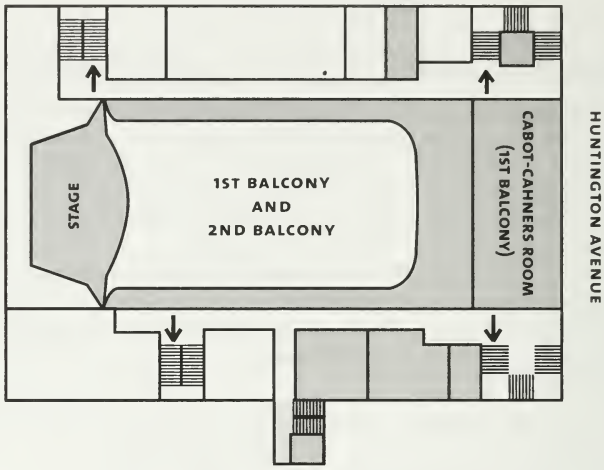

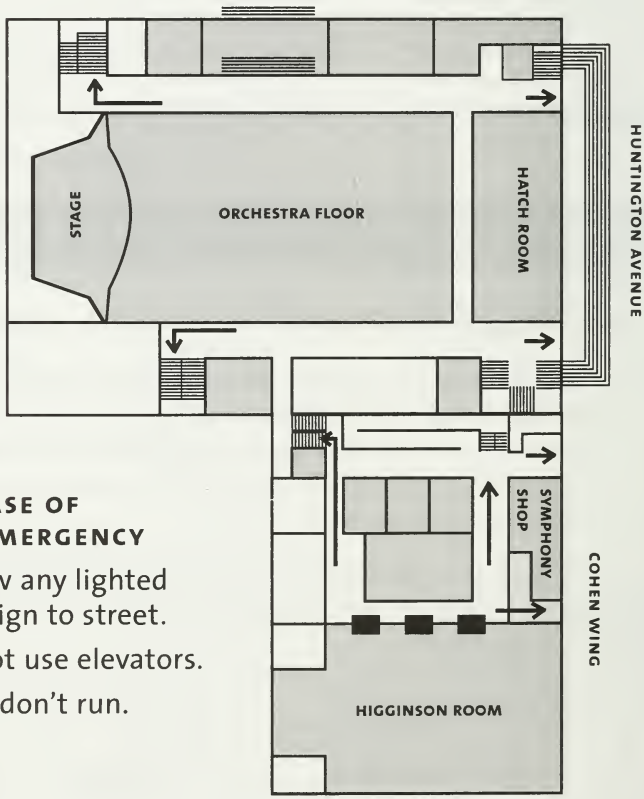

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

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For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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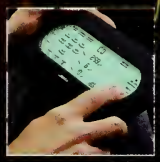

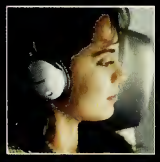

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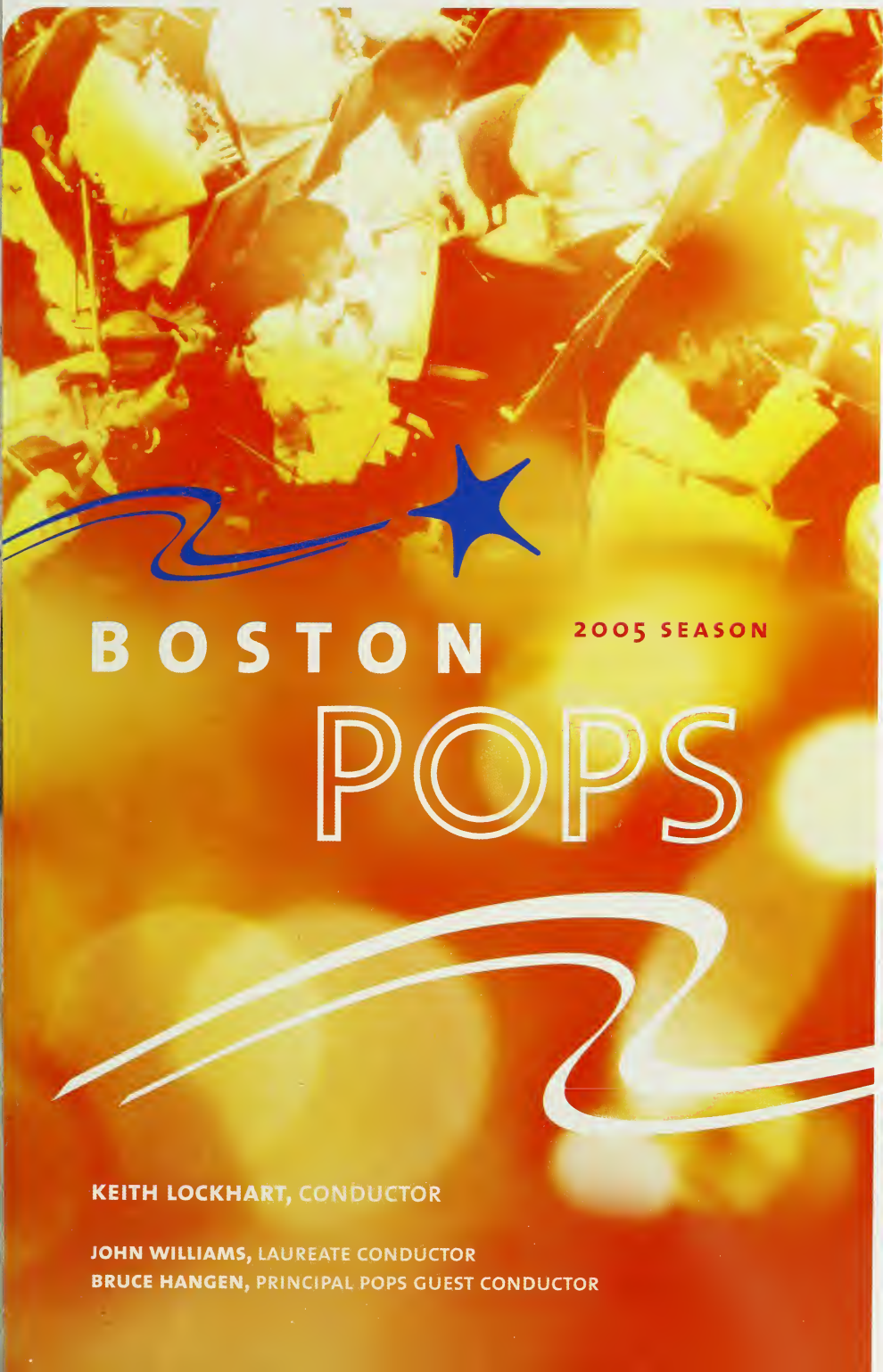
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The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Cover for *The New Yorker* by Maira Kalman. ©1996 Maira Kalman and *The New Yorker*.

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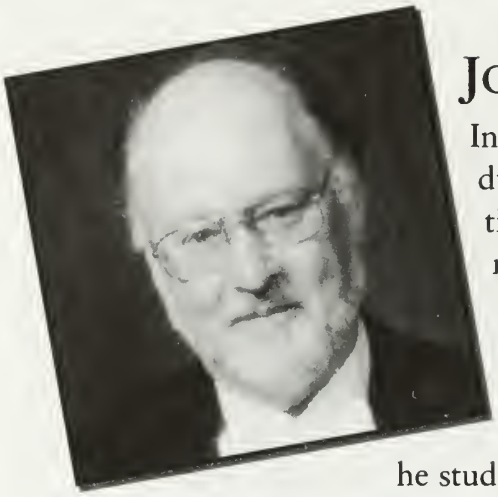
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

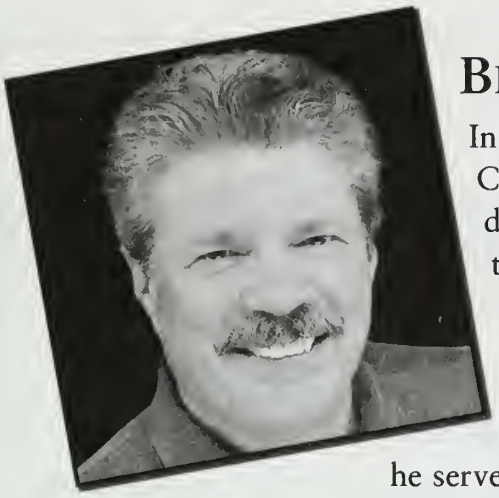
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Principal Pops Guest Conductor

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Edward and Bertha C. Rose Chair
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Bo Youp Hwang
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*James Cooke
*Si-Jing Huang
*Victor Romanul
*Nicole Monahan°
*Kelly Barr
*Wendy Putnam°
*Xin Ding
*Polina Sedukh

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Catherine French
*Alexander Velinzon
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave
°On leave

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Fenwick Smith

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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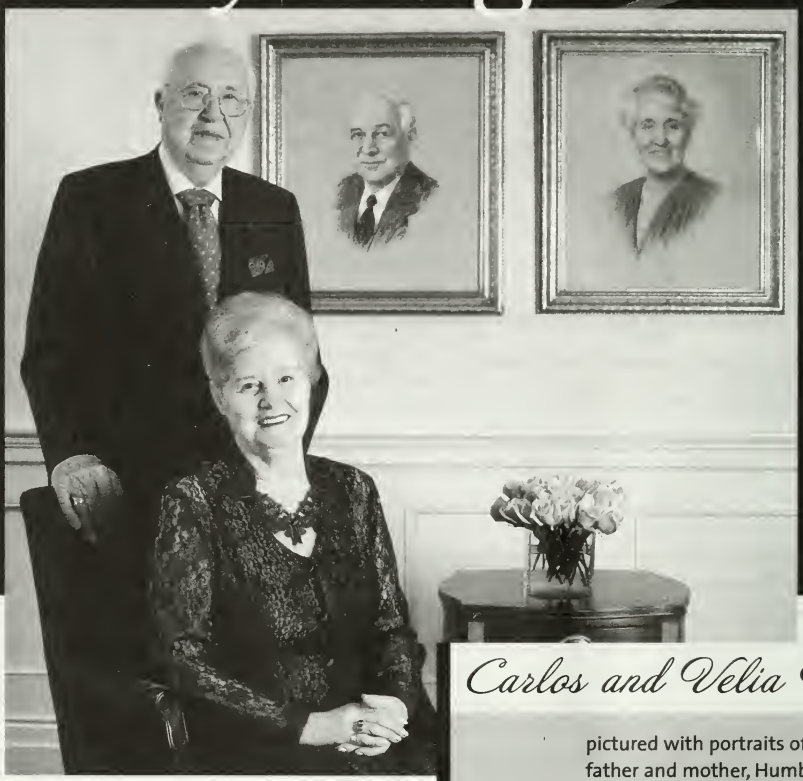

PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

1959

1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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Sandra Kott
Cynthia Cummings
Gerald Mordis
James Orent
Maynard Goldman
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Rebecca Katsenes
Christine Vitale
Krista Buckland-Reisner
Kay Knudsen

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Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
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Lisa Suslowicz

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David Finch
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Toni Rapier
Jennifer Lucht

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Barry Boettger
Joseph Holt
Elizabeth Foulser
George Speed
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Alicia DiDonato

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Laura Ahlbeck
Frank Charnley

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Barbara LaFitte

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Ian Greitzer
Aline Benoit

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Gary Gorczyca

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Ronald Haroutunian
Donald Bravo

Contrabassoon
Margaret Phillips

Horns
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Richard Menaul
Nona Gainsforth
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Bruce Hall
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Tuesday evening, June 21, 2005, at 8

BRUCE HANGEN conducting

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SWING, SWING, SWING

Swing, Swing, Swing	Williams

A Salute to Artie Shaw (1910-2004)

Begin the Beguine	Porter-May
Frenesi	Dominguez-May
Back Bay Shuffle	May

The Legendary Duke Ellington

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Satin Doll	arr. Hayman
It Don't Mean a Thing (If It Ain't Got That Swing)	arr. Nestico

INTERMISSION

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St. Louis Blues March	Handy/Miller-Hayman
Little Brown Jug	Eastburn-Nestico
Moonlight Serenade	Miller-Hayman
Tuxedo Junction	Hawkins-Hayman
In the Mood	Garland/Miller-Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico
Swing Fever Zoot Suit Riot—Jump, Jive 'n' Wail	arr. Hollenbeck

INTERMISSION

Copacabana	Manilow-Hayman
Perfidia	Dominguez-Calandrelli
La Bamba	Clauson-Hayman
The Way We Were	Hamlisch-Knight
Boogie Woogie Bugle Boy	Raye/Prince-Hayman
Sing, Sing, Sing	Prima/Goodman-Hyman

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, June 22, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Welcome Deloitte & Touche USA LLP, 2005 BSO Business and Professional Friend

POPS ON THE EDGE

Danse sacral from *The Rite of Spring* — Stravinsky

Prelude to the Afternoon of a Faun — Debussy

Jeux Deux for HyperPiano and Orchestra — Machover
with interactive images by Marc Downie
with interactive music software by Mike Fabio
MICHAEL CHERTOCK, piano

Disklavier Concert Grand Piano generously provided by Yamaha Corporation of America

INTERMISSION

Presenting
GUSTER
Ryan Miller, Adam Gardner, Brian Rosenworcel, and Joe Pisapia

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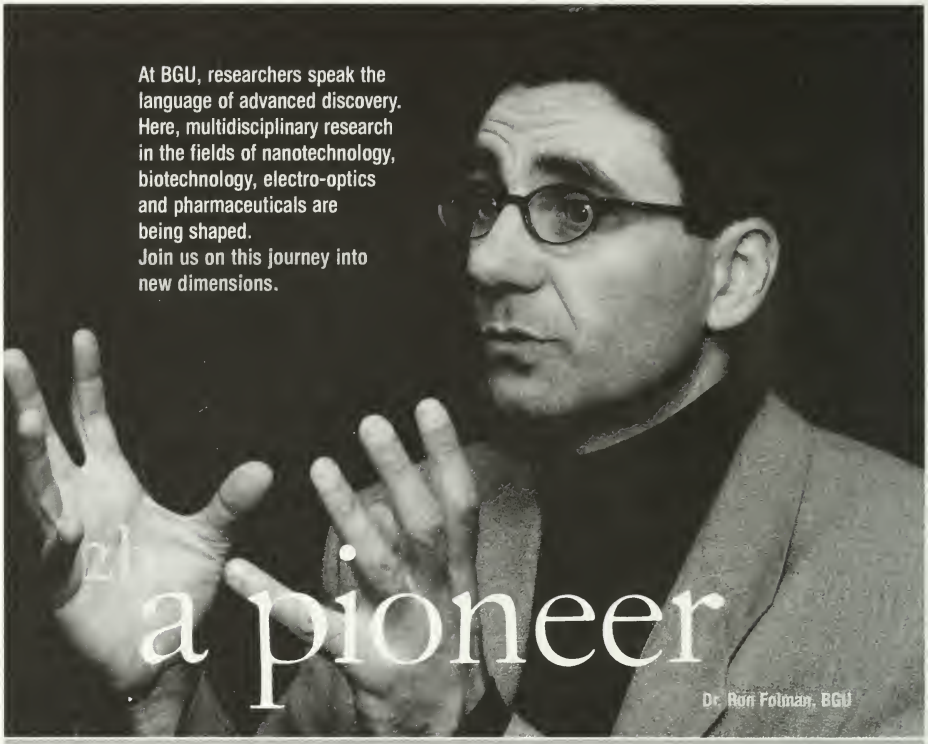
Among Those Present: National Multiple Sclerosis Society; American Council of Engineering Companies of MA; Saint Mary's Parish; Quadrangle/Dunwoody/Whitehorse/Riddle; College of the Holy Cross; Skadden Arps; Harvard Summer Inst. on College Admission; Lasell College Alumnae Association.



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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, June 23, 2005, at 8

KEITH LOCKHART conducting

Spring Pops Season sponsored by Fidelity Investments

POPS ON THE EDGE

Danse sacral from *The Rite of Spring* — Stravinsky

Prelude to the Afternoon of a Faun — Debussy

Jeux Deux for HyperPiano and Orchestra — Machover
with interactive images by Marc Downie
with interactive music software by Mike Fabio
MICHAEL CHERTOCK, piano

Disklavier Concert Grand Piano generously provided
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INTERMISSION

Presenting
GUSTER
Ryan Miller, Adam Gardner, Brian Rosenworcel, and Joe Pisapia

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, June 24, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

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POPSearch FINALE

There's No Business Like Show Business, from *Annie Get Your Gun* — Berlin-Besterman

Performances by 2005 POPSearch finalists

INTERMISSION

America!

Liberty Fanfare — Williams

America — Simon-Morley/Hollenbeck

Doodletown Fifers — arr. Hollenbeck

The Gettysburg Address — Edelman
Text by Abraham Lincoln
MIKE BARNICLE, narrator

America, We're Proud to Serve Sing-Along — arr. Bass
The Army Goes Rolling Along—Anchors Aweigh—Off We Go
Into the Wild Blue Yonder—Semper Paratus—U.S. Marine Corps Hymn

See page 38 for sing-along lyrics.

INTERMISSION

Presenting
SAM HARRIS
with Tod Dietschak, piano

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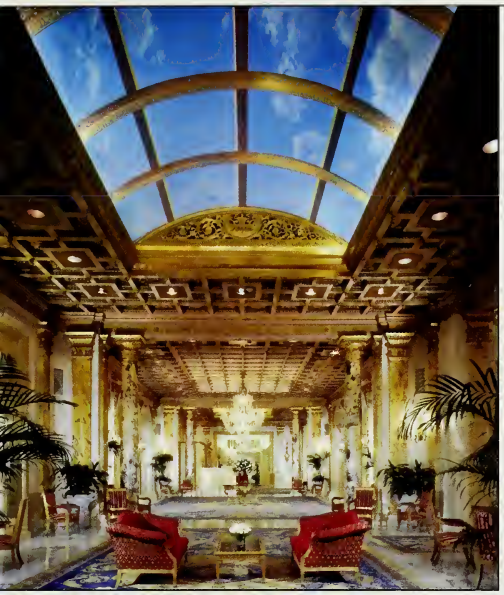

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, June 25, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

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PARTNERS HEALTHCARE NIGHT AT POPS

America!

Liberty Fanfare	Williams
Doodletown Fifers	arr. Hollenbeck
America	Simon-Morley/Hollenbeck
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman
America, We're Proud to Serve Sing-Along The Army Goes Rolling Along—Anchors Aweigh—Off We Go Into the Wild Blue Yonder—Semper Paratus—U.S. Marine Corps Hymn	arr. Bass

See page 38 for sing-along lyrics.

INTERMISSION

There's No Business Like Show Business, from *Annie Get Your Gun*	Berlin-Besterman

Presenting

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INTERMISSION

Presenting

SAM HARRIS

with Tod Dietschak, piano

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Gospel Music

At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Sunday evening, June 26, 2005, at 7:30

BOSTON POPS

CHARLES FLOYD conducting

Spring Pops Season sponsored by Fidelity Investments

GOSPEL NIGHT AT POPS

Finale from Symphony No. 1	Hailstork
Theme from *Exodus*	Gold-Mason
Summer's Unfolding	Hiltzik
Touch the Stars	Hiltzik

INTERMISSION

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Brother Dennis L. Slaughter, Artistic Director, Norris V. Welch, Choir Manager
Louis Cato, bass, David 'Young Professor' Cowan, drums,
Jerome Kyles, piano, Dennis Montgomery III, organ

I Am Healed	Lawrence-Floyd
We've Come to Lift You Up Ayeesha Lane, soprano	Booth-Floyd
He Can Work It Out Katani Sumner, alto	Coley-Floyd
Lord My God Ida Kamrara, soprano	Jakes-Floyd
I Won't Let Go Sharon Molden, alto, and Kion Simmons, tenor	Kee-Floyd

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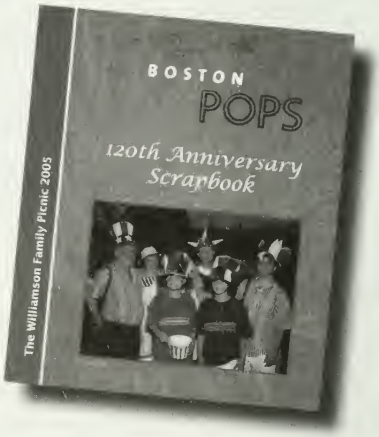

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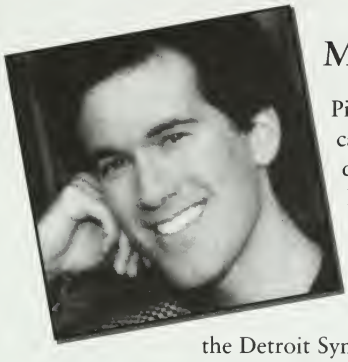

MICHAEL CHERTOCK

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel, and Andrew Litton. His many orchestral appearances include solo performances with the Philadelphia Orchestra, l'Orchestre Symphonique du Montreal, the Toronto Symphony, the Baltimore Symphony, the Naples Philharmonic, the Detroit Symphony, the Chattanooga Symphony, the Utah Symphony, the Oregon Symphony, the Indianapolis Symphony, and the Dayton Philharmonic. In January 2005 Mr. Chertock performed Gershwin's Concerto in F with Mr. Lockhart and the National Youth Orchestra of London. He has toured Asia with the Boston Pops and with the Cincinnati Pops Orchestra. His 2003 performance on the Cincinnati Symphony Orchestra's recording of *Petrouchka* with Paavo Järvi generated rave reviews in *Gramophone* and *American Record Guide*. Michael Chertock made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, performing Duke Ellington's *New World A'Comin'*. This season he performs with the Boston Pops Orchestra the world premiere of Tod Machover's *Jeux Deux*, commissioned by the Boston Pops expressly for Mr. Chertock. Michael Chertock first performed publicly

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Jeux Deux for HyperPiano and Orchestra (2005)

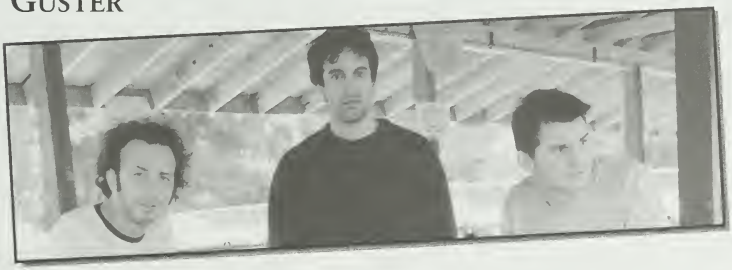
by Tod Machover (b.1953)
with interactive images by Marc Downie

Jeux Deux by Tod Machover is a concerto for HyperPiano and Orchestra, commissioned by Keith Lockhart and the Boston Pops, who are presenting the premiere and subsequent performances at Symphony Hall this month with pianist Michael Chertock. The title is a playful reference to Debussy's *Jeux*, which is a spiritual antecedent of the new piece, as well as being (almost) French for "2-person game," reflecting the work's back-and-forth dialogue between piano and orchestra and between soloist and hyperized piano. *Jeux Deux* represents a new phase in Machover's Hyperinstrument work, since both piano and orchestra are purely acoustic with no amplification or electronic enhancement. Instead, the solo instrument is a Yamaha Disklavier Grand which records and plays back with great musical and performance accuracy. With the addition of hyperinstrument software, the Disklavier can also augment, transform, or splinter music played by the soloist. This HyperPiano thus becomes a formidable foil, at times weaving intricate contrapuntal embellishments, at others creating cascading textures that seem to envelop the entire orchestra. *Jeux Deux* is composed of three compact movements played without break. The first movement is like a rapidly flowing mountain stream, quiet and slightly mysterious; the second movement is slow and melodic, with suggestions of gentle birdsong; in the final movement, these "birds" break into a jaunty, faintly gallic melody, with piano and orchestra building together to a wild finale. Another special feature of *Jeux Deux* is a live visual component designed by exciting young interactive artist Marc Downie. Projected on large-screen above the orchestra, these sinuous images follow the soloist's notes and gestures, providing subtle visual reinforcement of the music's form and continuity, as well as magnification of delicate touch and virtuosic "hyperization."

Tod Machover has been widely recognized as one of the most important and innovative composers of his generation, as well as one of the primary contributors to future music technology. The *Los Angeles Times* names him "America's Most Wired Composer," and *The New York Times* recently called him "brilliantly gifted." Machover has designed and built Hyperinstruments—a field he founded to augment musical expression using smart computers—for the most diverse musical performers and situations, such as Yo-Yo-Ma, Prince, Disney's Epcot Center, and the BBC Symphony. Machover is Professor of Music and Media at the MIT Media Lab, and is Director of the Hyperinstruments and Opera of the Future groups there. He was the Director of Musical Research at Pierre Boulez's IRCAM Institute in Paris and was educated at Juilliard where he studied composition with Elliott Carter and Roger Sessions. Machover has received numerous awards and prizes for his work, including a Chevalier de l'Ordre des Arts et Lettres from the French government and the first Ray Kurzweil Prize for music and technology. He has composed five operas, including the science fiction *VALIS* (based on Philip K. Dick's novel), *Resurrection* (based on Tolstoy's last novel), and the audience-interactive *Brain Opera*, now permanently installed at Vienna's House of Music. One recent project, *Toy Symphony*, uses specially designed hi-tech Music Toys to introduce children to musical creativity in radically new ways, enabling them to collaborate with world-class orchestras and soloists in high visibility concerts. Touring throughout Europe, the U.S., Latin America, and Japan, *Toy Symphony* has been called "a vast, celebratory ode to the joy of music and its power to bring young and old together, diversity into unity (Boston Globe)." Several of Machover's Music Toys have already been licensed to major toy companies, such as Fisher-Price's "Symphony Painter." In 2004 he co-founded Harmony Line, Inc., to further develop and disseminate creative tools such as Hyperscore (www.hyperscore.com), which allows anyone to compose original music. Machover is currently working on several new operas, including one with former poet laureate Robert Pinsky, as well as composing new works for cellist Matt Haimovitz, the Ying Quartet, and a consortium of chamber music ensembles including Collage New Music and the California E.A.R. Unit.

at the age of eleven, and at age fourteen he performed on live television in Guam. At seventeen, he performed Rachmaninoff's Piano Concerto No. 3 with Andrew Litton. In 1994 he released *Cinematic Piano*, his first compact disc on the Telarc label, a collection of his original arrangements of music from the movies. The recording has sold more than 30,000 units worldwide. Since then he has recorded three more discs with Telarc—*Palace of the Winds*, *Christmas at the Movies*, and *Love at the Movies*—which have been praised for their lush, original arrangements and exquisite technical facility. Mr. Chertock began conducting in 2001 when he stepped in for Maestro Carmon De Leone in performances of Cincinnati Ballet's *The Nutcracker*. Currently conductor of the Blue Ash-Montgomery Symphony, located in suburban Cincinnati, Ohio, Mr. Chertock frequently composes and arranges music for that orchestra's concerts. He also serves as Artistic Director of Linton Music's Peanut Butter and Jam Sessions, an interactive music series geared toward children aged two to five. In June 2004 Mr. Chertock was appointed assistant professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division), and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association. He received the Rildia B. O'Bryon Cliburn Scholarship in 1986. His upcoming engagements include solo performances with the Chattanooga Symphony, the San Diego Symphony, and the Cincinnati Pops Orchestra. Michael Chertock makes his home in Cincinnati, where he is principal keyboardist with the Cincinnati Symphony Orchestra. Most Sundays you can find him playing the organ for services at St. Barnabas Episcopal Church, where he also directs a music ministry for prisons.

Guster



Affirming the enduring virtues of solid songwriting, understated and open-hearted performances, and a penchant for off-kilter moments of ecstatic inspiration, the Boston-based trio Guster recently released a surprising new album, *Keep It Together*, on Palm Pictures/Reprise Records. The album's baker's dozen of original selections includes the new single "Amsterdam" and standout selections like "Diane," "Red Oyster Cult," "Backyard," and "Come Downstairs and Say Hello." Together they take the team of Ryan Miller (guitar, vocals), Adam Gardner (guitar, vocals), and Brian Rosenworcel (percussion) into some intriguing new aural territory. The group has built a fanatical fan base through near-constant touring and three previous releases: 1994's *Parachute*, 1996's *Goldfly*, and 1999's *Lost And Gone Forever*. Guster has appeared everywhere from Woodstock '99 to their own sold-out shows in venues like the

Vanessa

Vanessa raises awareness as a member of Essence, a club that advocates inter-cultural understanding. She wants to be a lawyer, "fighting for what's right." She'll always remember her roots, including Miss Hall's. "I'll never forget the relationships formed here."

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FleetBoston Pavilion (Boston), Central Park SummerStage (New York), the Riviera Theater (Chicago), the Warfield (San Francisco), and the Tabernacle (Atlanta), and has shared the stage with a variety of artists. In the process, Guster has racked up a wealth of performing and recording experience since its formative days at Tufts University. It was in 1992 that the trio first met, made common creative cause, and kept the ball rolling, busking by day and playing steady club dates by night, quickly carving a niche for themselves on the bustling Boston music scene. Their string of acclaimed albums strengthened the band's underground resume, while their "Airport Song," a left-field radio hit from *Goldfly*, sporadic appearances on *The Late Show with David Letterman*, *Late Night with Conan O'Brien*, *Late Late Show with Craig Kilborn,* and prominent placement in the feature film *Life As A House* garnered mainstream attention. Last year Guster returned to the studio with producers Roger Moutenot (Yo La Tengo, Freedy Johnston, Sleater-Kinney) and Ron Aniello (Days of the New, Lifehouse), along with contributors/friends Josh Rouse, Ben Kweller, Joe Pisapia, and Tony Goddess (Papas Fritas), to begin work on a collection of new songs that would eventually coalesce into *Keep It Together*. Guster is the band that can't fake it. And that—along with the willingness to learn new musical skills and share a broken heart with the whole world—is where good music begins. This week Guster makes its Boston Pops debut.

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The Army Goes Rolling Along

First to fight for the right,
And to build the nation's might,
And the army goes rolling along.

Proud of all we have done,
Fighting 'til the battle's won
And the army goes rolling along.

Then it's Hi, hi, hey, the army's
on its way,
Count off the cadence loud and
strong,
For where-e'er we go, you will
always know
That the army goes rolling along;
That the army goes rolling along.

Anchors Aweigh

Anchors aweigh, my boys,
Anchors aweigh.
We'll never change our course,
We sail at break of day.

By Severn shore we learn,
Navy's stern call:
Faith, courage, service true,
With honor over, honor over all.

Off We Go Into the Wild Blue Yonder

Off we go into the wild blue yonder,
Climbing high into the sun.
Here they come, zooming to meet
our thunder,
At 'em boys, give 'er the gun.

Down we dive, spouting our flame
from under,
Off with one helluva roar!
We live in fame or go down in flame.
Hey!
Nothing'll stop the U.S. Air Force.

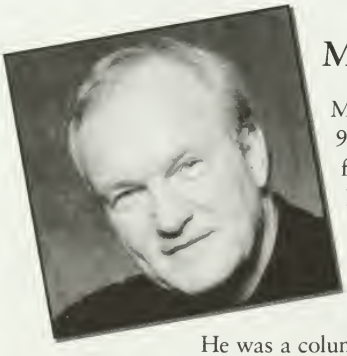
Semper Paratus (Always Ready)

We're always ready for the call;
We place our trust in Thee.
Through surf and storm and
howling gale,
High shall our purpose be.

Semper Paratus is our guide,
Our pledge, our motto, too.
We're "Always Ready," do or die;
Aye, Coast Guard we are for you.

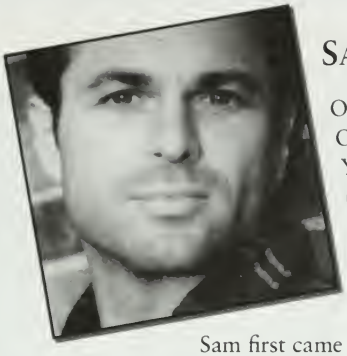
U.S. Marine Corps Hymn

From the halls of Montezuma
To the shores of Tripoli,
We will fight our country's battles
In the air, on land and sea.
First to fight for right and freedom
And to keep our honor clean;
We are proud to claim the title
Of United States Marine.



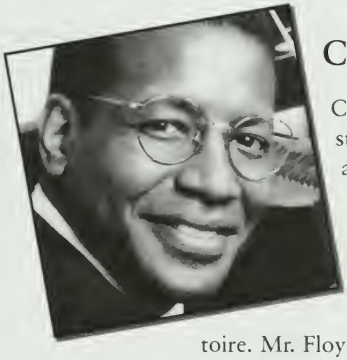
Mike Barnicle

Mike Barnicle is host of a daily radio program on 96.9 FM TALK WTKK-Boston, and a weekly columnist for the New York *Daily News* and the Boston *Herald*. He is also a frequent contributor—and occasional guest host—on MSNBC's *Hardball*. A veteran print and broadcast journalist known for his biting, to-the-point commentaries, Barnicle has been a regular contributor to Channel 5's *Chronicle* since 1982. He was a columnist for the *Boston Globe* for 25 years and has written for *Esquire*, *George*, and *ESPN Magazine*. He has won local and national awards and recognition for both his print and broadcast work. A graduate of Boston University, Mike Barnicle began his career working for a variety of well-known political figures including the late Robert F. Kennedy and Ed Muskie.



Sam Harris

On Broadway, Sam Harris has starred in *The Life* (Tony, Outer Critics Circle, Drama Desk nominations, New York Drama League Award), *The Producers*, *Grease* (Drama Desk nomination), and *Joseph and the Amazing Technicolor Dreamcoat*. Off-Broadway and regional productions include *Hair*, *Pippin*, *Jesus Christ Superstar*, *Cabaret*, *The Jazz Singer*, *Hard Copy*, *Different Hats*, *Revival*, and *SAM*. On television, Sam first came to national attention on *Star Search* and has appeared on numerous specials and every talk show, his favorite being *Oprah Winfrey's Music to Heal Our Hearts* after 9/11. Sam has toured the globe in concert, including sellouts at New York's Carnegie Hall, Los Angeles's Universal Amphitheatre, and London's West End. He is also a multi-million-selling recording artist whose discography includes *Sam Harris*, *Sam-I-Am*, *Standard Time* (with Peter Matz conducting/arranging), *Different Stages* (also with Matz), *Revival*, *On This Night*, and *Always*, as well as multiple cast albums and guest artist recordings. He wrote the musicals *Hard Copy*, *Revival*, and, most recently, the Los Angeles smash hit *SAM*; co-wrote the musical *Hurry! Hurry! Hollywood!*, which he also directed; and co-created and wrote the television sitcom *Down To Earth*, which aired for four years. Co-producer of the television special *Love Letter to New York*, Sam Harris is also a published essayist. This week marks his Boston Pops debut.



Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianist Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter, and he has more than 30 works in his concerto repertoire. Mr. Floyd performed frequently as soloist with the Louisville Orchestra between 1982 and 1984; he was pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Among his awards and grants are the Aspen School of Music Fellowship, Oberlin Conservatory's Rudolf Serkin Award, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in Pops concerts with more than 500 orchestras since 1991, during which time his work caught the special attention of conductors James DePreist and Seiji Ozawa. His appearances include performances with the symphony orchestras of Atlanta, Indianapolis, Houston, Oregon, Saint Louis, Philadelphia, Detroit, Buffalo, San Francisco, Chicago, and Baltimore. He has also appeared with the Scottish National Radio Orchestra, the Toronto Symphony, the Sydney Symphony, Orchestre Symphonique de Montréal, the Melbourne Symphony,

the Aukland Symphony, the Wellington (New Zealand) Sinfonia, the Honolulu Symphony, and the London Philharmonic. During the 2003-04 season, Mr. Floyd appeared with the Los Angeles Philharmonic in four different programs and in June 2004 made his debut with the Brooklyn Philharmonic at Carnegie Hall. His programs include standard classical literature as well as alternative repertoire ranging from film scores to a diversity of world musical styles. Since 1993 he has been a regular guest conductor of Boston Pops concerts. His performances have included the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins in a program of gospel music, and critically acclaimed performances of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such diverse artists as Grace Bumbry, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Doc Severinsen, Sergio Mendes, Nancy Wilson, John Faddis, Mark O'Connor, kd lang, Stevie Wonder, Wynonna Judd, and William Warfield. In 1998 he was music director for PBS's *A Cathedral Christmas*, featuring Metropolitan Opera mezzo-soprano Denyce Graves, from Washington D.C.'s National Cathedral. Mr. Floyd's eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. His compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte

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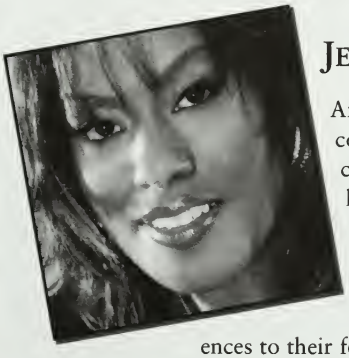
Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered by the Boston Pops Esplanade Orchestra, as was his oratorio *Hosanna* for chorus and orchestra. A new commissioned orchestral work, *Elements*, will be premiered in Los Angeles in 2005. By permission of the estate of composer Miklós Rózsa, Mr. Floyd is currently reconstructing the lost score to the 1961 film *King of Kings*. In April 2005 he was invited by film composer Howard Shore to join his small staff of conductors performing *The Lord of the Rings Symphony* worldwide. He is also currently working as assistant music director to film composer John Debney to present the music from Mel Gibson's 2004 epic *The Passion of the Christ* in concert halls internationally, with the world premiere scheduled for July 2005 in Rome, Italy.



Jennifer Holliday

After 22 years as an entertainer, Jennifer Holliday has come full circle with a second pair of wings for her career and a second chance of hope in her personal life. A "singer's singer," she has the innate ability to get inside a lyric and give new meaning to songs she has performed for nearly two decades. Her hits from Broadway's *Dreamgirls*, "And I'm Telling You I'm Not Going" and "I Am Changing," still bring audiences to their feet. Jamie Patterson, a New York dancer touring in the national company of *A Chorus Line*, discovered Jennifer in her hometown of Houston, Texas, when she was seventeen. Jamie himself arranged for Jennifer's audition for *Your Arms' Too Short to Box with God*, and Jennifer won the lead role in the Broadway revival of the Vinnette Carroll play. At age 21, Jennifer's portrayal of the *Dreamgirls* heroine, Effie "Melody" White, garnered the 1982 Tony Award for Best Actress in a Musical and her first Grammy for R&B Female Vocal Performance for "And I'm Telling You I'm Not Going." Her second Grammy came three years later for her rendition of Duke Ellington's "Come Sunday," a moving tribute to the late great gospel singer Mahalia Jackson. Currently Jennifer Holliday, who appeared on last year's Boston Pops July Fourth nationally televised Esplanade Concert, gives concerts throughout the world and performs with symphony orchestras across the country. She had a recurring role in Fox TV's *Ally McBeal* and has also made guest appearances on *Ellen*, *Hang Time*, and *Touched by an Angel*. She made her motion picture debut as Sadie in the independent film *The Rising Place*, in which she also performed one of three original songs she composed for the picture. Jennifer Holliday has performed at the White House for Presidents Ronald Reagan, George H.W. Bush, and Bill Clinton. She appeared in the PBS special *The Singer and the Song: Live from the White House* and made her Carnegie Hall debut in PBS's *My Favorite Broadway: The Leading Ladies*. Jennifer was awarded an honorary doctorate of music from Boston's Berklee College of Music, accepting it in memory of her beloved mother Jennie Vee, who was also a singer and an elementary school teacher for 30 years.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the eleventh time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.

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Donna M. Bayne
Jeanette Boone
Deborah Greene
Steven Hawkesworth
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Michael A. Jones
Dorine Levasseur
Gary R. Lyon
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Rod Owens
Joseph C. Rucker, Jr
Thornton Shepherd
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Samson Verny
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Josephine G. Walker
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Norris V. Welch
Chris Wood

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David Castiglioni
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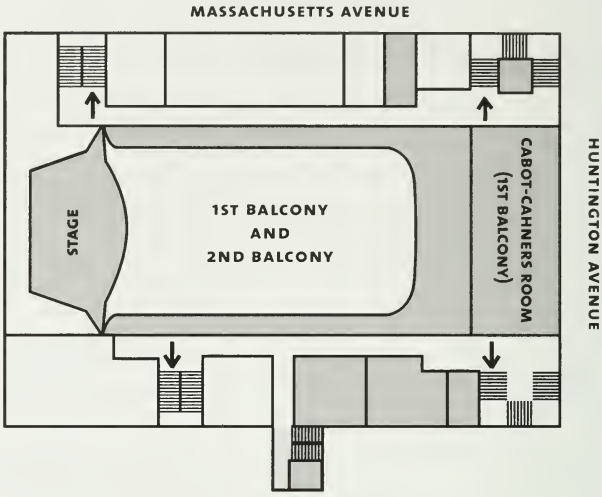

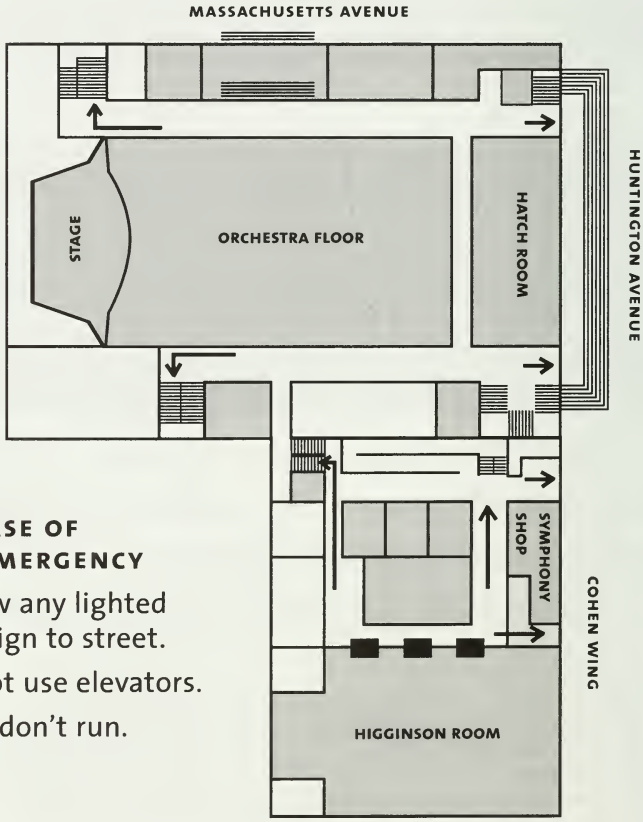

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $5 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged. The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission.

TICKET PRICES: Floor: $120 (VIP tickets, including premium floor table seats, parking, and a hospitality certificate), $72, $55, $37; First Balcony: $43, $32; Second Balcony: $20, $16.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses, along with your patron number, to the Development Office, Symphony Hall, Boston, MA 02115.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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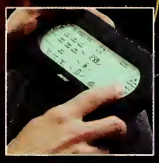

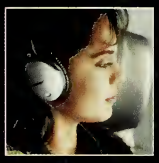

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On Display in Symphony Hall

The 1979 Pops Season—A Time of Celebration and Transition
Pages from the Notebooks of Sylvia Gilman

An exhibit of pen and ink drawings from the notebooks of Cambridge artist Sylvia Gilman will be on display in the Massachusetts Avenue corridor of Symphony Hall throughout the 2005 Boston Pops season. In the 1960s and 1970s, Ms. Gilman had the opportunity to make numerous drawings with ballpoint pen of Boston Pops rehearsals and concerts, capturing the action as it unfolded before her. The 1979 sketches are of particular interest as they document a transitional period in Pops history—Arthur Fiedler's 50th and last season as Pops Conductor and the debut of new guest conductors, including John Williams, who succeeded Fiedler the following year. Many of the sketches were later signed by the conductors and soloists. Pictured is Ms. Gilman's sketch signed by John Williams of him conducting *The Wasps* Overture by Ralph Vaughan Williams on May 26, 1979.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

This season also offers two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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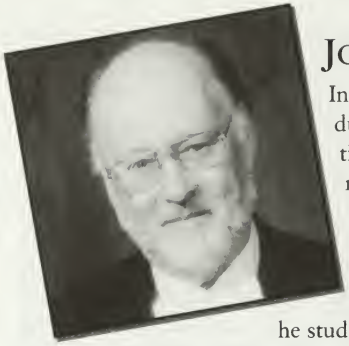
Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration.*

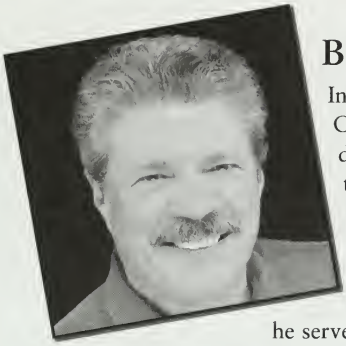
Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone* 2, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.



Bruce Hangen

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. He was named Boston Symphony Youth Concerts Conductor beginning with the 2004-2005 season. In May 2003 the Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as well as director of both the orchestra and conducting programs. Mr. Hangen is now in his eighth season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Massachusetts, the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. For nine seasons Bruce Hangen served as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-99 and 1999-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; for six years (1973-79) Associate Conductor of the Denver Symphony; for four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

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Ronan Lefkowitz
*Nancy Bracken
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‡On sabbatical leave
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*Kazuko Matsusaka
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Frank Epstein
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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class. . ." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist

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who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a

1959

1980

2004

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now celebrating his tenth anniversary as Boston Pops Conductor, Mr. Lockhart has conducted more than 800 concerts, made 61 television shows, led 24 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded nine albums. During his tenure the Boston Pops has tripled its national touring, earned its first Grammy nominations, introduced new and different musical genres to the Pops format, added new commissions and arrangements to the Pops library, reached millions with the first national broadcast (on CBS Television) of its Fourth of July Esplanade Concert, launched the highly successful POPSearch talent competition, and, most recently, released its first self-produced and self-distributed recording, *Sleigh Ride*. Keith Lockhart's Tenth Anniversary Season brings some changes to the Pops experience, including more programming built around specific themes, more concerts in a two-part format, and new café tables and chairs on the floor of Symphony Hall. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the cross-over musical experience well into this new century."

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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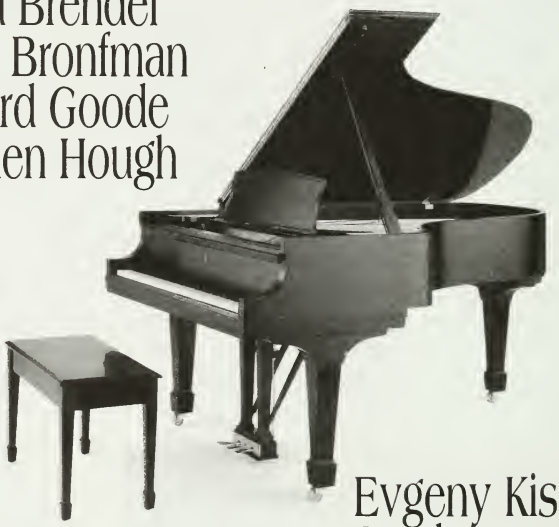

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BRUCE HANGEN
Principal Pops Guest Conductor

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Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Cynthia Cummings
Gerald Mordis
James Orent
Maynard Goldman
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Rebecca Katsenes
Christine Vitale
Krista Buckland-Reisner
Kay Knudsen

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
Theresa Borsodi
Andrew Mark
William Rounds
Kevin Crudder
Toni Rapier
Jennifer Lucht

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Elizabeth Foulser
George Speed
Susan Hagen

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Alicia DiDonato

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Gary Gorczyca

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Margaret Phillips

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
James Nova
Darren Acosta

Bass Trombone
Mark Cantrell

Tuba
Gary Ofenloch

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, June 29, 2005, at 8

BOSTON POPS

MARVIN HAMLISCH conducting

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Thursday evening, June 30, 2005, at 8

BOSTON POPS

MARVIN HAMLISCH conducting

Spring Pops Season sponsored by Fidelity Investments

Welcome Accenture, 2005 BSO Business and Professional Friend

A TRIBUTE TO RICHARD RODGERS

with

Teri Hansen, soprano
J. Mark McVey, tenor
Ron Raines, baritone

The concert this evening will be performed in two acts
with one intermission.

Maestro Hamlisch will announce his program
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JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Friday evening, July 1, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Liberty Fanfare	Williams
America	Simon-Morley/Hollenbeck
Doodletown Fifers	arr. Hollenbeck
1812 Overture	Tchaikovsky

INTERMISSION

Theme from *Rocky*	Conti-Hayman

Presenting
LIZ CALLAWAY
with Ron Tierno, drums

Don't Touch That Dial! '60s TV Memories	arr. Troob
A Baby-Boomer Sing-Along Your Momma Don't Dance—It's My Party—Doo Wah Diddy— Puff the Magic Dragon—Satisfaction—Joy to the World— Proud Mary—Y.M.C.A.	arr. Hollenbeck

See page 28 for lyrics.

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Saturday evening, July 2, 2005, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Liberty Fanfare	Williams
America	Simon-Morley/Hollenbeck
Doodletown Fifers	arr. Hollenbeck
1812 Overture	Tchaikovsky

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Baby Boomer Sing-Along

arr. Hollenbeck

YOUR MAMA DON'T DANCE

Words and music by Kenny Loggins and Jim Messina

Your mama don't dance and your daddy
don't rock and roll,
Your mama don't dance and your daddy
don't rock and roll.
When evenin' rolls around and it's time
to go to town,
Where do you go to rock 'n' roll.

The old folks say that you gotta end your
day by ten.
If you're out on a date and you bring it
home late, it's sin.
There just ain't no excusin', you know
you're gonna lose
And never win. I'll say it again.

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IT'S MY PARTY

Words and music by Wally Gold, John Gluck, and Herb Wiener

Nobody knows where my Johnny has gone.
Judy left the same time.
Why was he holding her hand
When he's supposed to be mine?

It's my party and I'll cry if I want to
Cry if I want to, cry if I want to.
You would cry too if it happened to you.

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DO WAH DIDDY

Words and music by Ellie Greenwich and Jeff Barry

There she was just a-walking down the
street singin'
Do wah diddy diddy dum diddy do
Snapping her fingers and shuffling her feet
singin'
Do wah diddy diddy dum diddy do
She looked good (looked good)
She looked fine (looked fine)
She looked good, she looked fine
And I nearly lost my mind

Before I knew it she was walking next to
me singin'
Do wah diddy diddy dum diddy do

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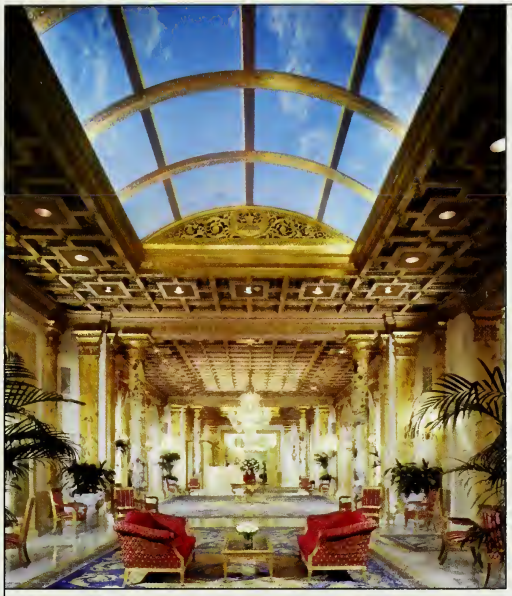

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singin'
Do wah diddy diddy dum diddy do
We walked on (walked on)
To my door (my door)
We walked on to my door
Then we kissed a little more.

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PUFF THE MAGIC DRAGON

Words and music by Leonard Lipton and Peter Yarrow

Puff the magic dragon lived by the sea
And frolicked in the autumn mist in a land
called Honalee.
Little Jackie Paper loved that rascal Puff
And brought him strings and sealing wax
and other fancy stuff. Oh!

Puff the magic dragon lived by the sea
And frolicked in the autumn mist in a land
called Honalee.
Puff the magic dragon lived by the sea
And frolicked in the autumn mist in a land
called Honalee.

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SATISFACTION

Words and music by Mick Jagger and Keith Richards

I can't get no satisfaction
I can't get no satisfaction
'Cause I try and I try,
And I try and I try.
I can't get no—
When I'm drivin' in my car
And that man comes on the radio;
And he's tellin' me more and more
About some useless information,
Supposed to fire my imagination
I can't get no
Oh no no no.
Hey hey hey.
That's what I say.

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JOY TO THE WORLD

Words and music by Hoyt Axton

Jeremiah was a bullfrog
Was a good friend of mine
I never understood a single word he said
But I helped him a-drink his wine.
And he always had some mighty fine wine.
Singin'...

Joy to the world.
All the boys and girls now.
Joy to the fishies in the deep blue sea.
Joy to you and me.

If I were the king of the world
Tell you what I'd do.
I'd throw away the cars and the bars
and the war
Make sweet love to you

Joy to the world.
All the boys and girls now.
Joy to the fishies in the deep blue sea.
Joy to you and me.

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PROUD MARY

Words and music by John C. Fogerty

Left a good job in the city.
Workin' for the man every night and day.
And I never lost one minute of sleepin'
Worryin' 'bout the way things
might have been.
Big wheel keep on turnin',
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river.
Rollin', rollin', rollin' on the river.

Jondora Music

Y.M.C.A.

Words and music by Henri Belolo, Jacques Morali, and Victor Willis

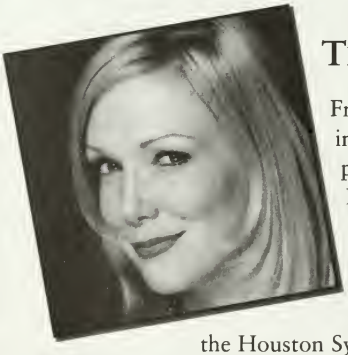
Young man, there's no need to feel
down. I said,
Young man, pick yourself off the
ground. I said,
Young man, 'cause you're in a new town
There's no need to be unhappy.
Young man, there's a place you can
go, I said,
Young man, when you're short on
your dough.
You can stay there and I'm sure you
will find
Many ways to have a good time.

It's fun to stay at the Y.M.C.A.
It's fun to stay at the Y.M.C.A.
They have everything for young men
to enjoy.
You can hang out with all the boys.
It's fun to stay at the Y.M.C.A.
It's fun to stay at the Y.M.C.A.
You can get yourself clean, you can have
a good meal.
You can do whatever you feel.

Can't Stop Music

MARVIN HAMLISCH

Marvin Hamlisch's life in music is notable for its great versatility as well as substance. As a composer, Mr. Hamlisch has won virtually every major award that exists: three Oscars, four Grammys, four Emmys, a Tony, and three Golden Globe awards; his groundbreaking show, *A Chorus Line,* received the Pulitzer Prize. Among the Broadway shows Mr. Hamlisch has composed are *They're Playing Our Song*, *The Goodbye Girl*, *Sweet Smell of Success*, and *Imaginary Friends*. Among his more than forty motion picture scores are his Oscar-winning score and song for *The Way We Were* and his adaptation of Scott Joplin's music for *The Sting*, for which he received his third Oscar. His prolific output of scores for films include original compositions and/or musical adaptations for *Sophie's Choice*, *Ordinary People*, *The Swimmer*, *Three Men and a Baby*, *Ice Castles*, *Take the Money and Run*, *Bananas*, and *Save the Tiger*. Marvin Hamlisch holds the position of Principal Pops Conductor with the Pittsburgh Symphony Orchestra and the National Symphony Orchestra in Washington, D.C. This is the first time anyone has held such a position with the National Symphony. Mr. Hamlisch was the musical director and arranger for Barbra Streisand's 1994 concert tour of the United States and England, as well as for the television special *Barbra Streisand: The Concert* (for which he received two Emmys). He served in the same capacities for her millennium concerts. Mr. Hamlisch is a graduate of both Juilliard and Queens College (where he earned a bachelor of arts degree). He believes in the power of music to bring people together, commenting: "Music can make a difference. There is global nature to music which has the potential to bring all people together. Music is truly an international language, and I hope to contribute by widening communication as much as I can." Mr. Hamlisch has made many appearances with the Boston Pops, most recently in July 2004 at Tanglewood.



TERI HANSEN

From opera to Broadway, Teri Hansen has received international recognition for her versatility. She has performed under the baton of Marvin Hamlisch, Julius Rudel, Rob Fisher, John DeMain, Richard Hayman, Christoph Eschenbach, Don Pippin, and Toshi Shimada. Ms. Hansen has appeared with the Israel Philharmonic, the National Symphony, the National Symphony of Brazil, the Anhaltisches Philharmonie, the Houston Symphony, the Utah Symphony, the Detroit Symphony, the Philadelphia Orchestra, the Pittsburgh Symphony, the Virginia Symphony, the Buffalo Philharmonic, the Naples Philharmonic, the Fort Meyers Symphony, the

Colorado Springs Symphony, the Midland Symphony, and the Florida Sunshine Pops. Her Broadway debut was in *The Boys from Syracuse*, and in London's West End she starred as Magnolia in Hal Prince's Tony award-winning production of *Show Boat*. She starred as Rose in the film version of Kurt Weill's *Street Scene* on the Bravo cable channel. She has sung leading roles with the Houston Grand Opera, Theater in Pfalzbau, Glimmerglass Opera, Theater des Westens, Orlando Opera, Salle Esse, Florida Grand Opera, and the Opéra de Toulon. Teri Hansen's first solo CD, *Into Your Arms... Love Songs of Richard Rodgers*, is available worldwide and through her website, www.terihansen.net. She made her Boston Pops debut in June 2004 under the direction of Marvin Hamlisch in a salute to the music of Lerner and Loewe.

J. Mark McVey

Tenor J. Mark McVey made his Broadway debut as Jean Valjean in *Les Misérables,* after having won the Helen Hayes Award for Outstanding Actor while in Washington, D.C., with the show. He was also the first American to perform that role in London's West End, and completed seven full years portraying Jean Valjean. In 1997 Mr. McVey made his Carnegie Hall debut with Marvin Hamlisch, and is proud to be Mr. Hamlisch's "tenor of choice." He has performed with numerous symphony orchestras worldwide, in cities such as Chicago, Detroit, Philadelphia, New York, Baltimore, Pittsburgh, Dallas, Houston, San Diego, Jerusalem, Vancouver, Toronto, Montreal, and Calgary, and with the National Symphony Orchestra (Washington, D.C.). His numerous other Broadway credits and New York successes include: Captain Walker in *The Who's Tommy*; Tommy Tune's *The Best Little Whorehouse Goes Public*; the off-Broadway revival of *Chess*; *Hey Love*, the critically acclaimed review of Mary Rodgers' music, conceived and directed by Richard Maltby, Jr.; *A Helluva Town*, the Bernstein review at Rainbow & Stars, where Mark earned rave reviews; and *The Show*

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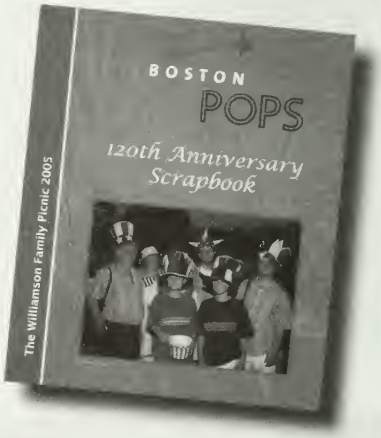

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Goes On, with Tom Jones and Harvey Schmidt, which resulted in his first cast album. National tours and regional works include *Carousel*, *My Fair Lady*, *South Pacific*, *Seven Brides for Seven Brothers*, and *Show Boat* directed by Hal Prince. Mark's solo CDs, *Broadway and Beyond*, *If You Really Knew Me—The Music of Marvin Hamlisch*, and *One Among Few*, are available at his website, jmarkmcvey.com. Mark made his Boston Pops debut in June 2002. He made his PBS debut in 2003 on *Evening at Pops*, and followed that performance with the PBS Christmas Special for the U.S. Military Troops, where he was featured with Marvin Hamlisch and the National Symphony.

Ron Raines

Ron Raines joined the cast of CBS's daytime series *Guiding Light* in July 1994. For his work as Alan Spaulding, Mr. Raines was nominated for Emmy awards in 2003 and 2004 and was nominated three times for the *Soap Opera Digest* Award as "Outstanding Villain." Well known to theater audiences in New York and around the country, Mr. Raines most recently starred on Broadway as Billy Flynn in *Chicago*. He also starred on Broadway as Gaylord Ravenal in the 1983 revival of Jerome Kern's *Show Boat* co-starring Donald O'Connor. Having originated the role of Nick Longworth in the short-lived Broadway musical *Teddy and Alice* starring Len Cariou, Mr. Raines went on to originate the dual role of Jupiter/Amphytrion in the off-Broadway musical hit *Olympus on My Mind*. Other New York appearances include Whitelaw Savory in *One Touch of Venus* with Susan Lucci at Town Hall, Fredrik Egerman in the Opera Ensemble production of *A Little Night Music*, *Oh Lady! Lady!*, and, most recently, Carnegie Hall's Tribute to Lerner and Loewe, as well as several appearances with the 92nd Street Y's acclaimed "Lyrics and Lyricists" series. Having starred in 1992 with Kaye Ballard at Rainbow and Stars in the Irving Berlin revue *Say It With Music*, he returned there to star in *Leading Men Don't Dance* (CD available at Amazon.com). Ron Raines made his New York City Opera debut as Danilo in *The Merry Widow* and also starred in NYCO's production of Offenbach's *The Duchess of Gerolstein*. Ron toured the country as "Leadville" Johnny Brown opposite Debbie Reynolds in *The Unsinkable Molly Brown* and played Aristede in *Can-Can* in Japan with Chita Rivera and the Rockettes. He has played leading roles in virtually every major American musical and operetta including *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss Me, Kate*, *The King and I*, *Naughty Marietta*, *Brigadoon*, *Rose Marie*, *Oklahoma!*, *Carousel*, *Side by Side by Sondheim*, *Follies*, and *Man of La Mancha* at leading regional theaters and opera companies. As a concert performer, Ron has appeared with symphony orchestras around the country, with such conductors as Marvin Hamlisch, Peter Nero, John Williams, and Keith Lockhart, and has sung for first ladies Nancy Reagan and Ladybird Johnson. In May 2000 he made his UK debut in the role of Don Quixote/Cervantes in *Man of La Mancha* as part of the Covent Garden Festival at London's Peacock Theater. In May 2001 he starred as Sky Masterson in *Guys and Dolls* at the Royal Festival Hall, a performance recorded by the BBC. Last fall Ron was a soloist with the BBC Concert Orchestra in the Jule Styne Gala concert. He recently completed his second solo album, *So in Love with*

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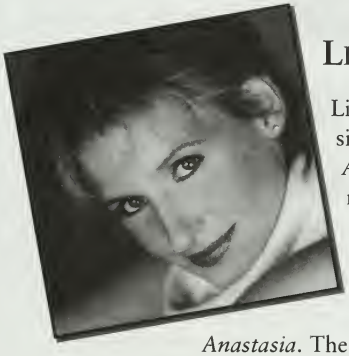
Broadway (Jay Records) after releasing *Ron Raines: Broadway Passion*, recorded with the National Symphony Orchestra of London; both are available at Amazon.com. Other Jay Records projects include complete recordings of *Man of La Mancha*, *The Pajama Game*, *110 in the Shade*, and *Wonderful Town* as well as highlighted versions of *Annie* and *Guys and Dolls*. Ron has also recorded on the Farnsworth Alley label with the "Lost in Boston" series, in addition to the new musical *Night of the Hunter*, slated for a future stage production. On PBS, Ron has appeared in three "Great Performances"—*Gershwin at 100* (Carnegie Hall), *The Rodgers and Hart Story: Thou Swell, Thou Witty*, and *My Favorite Broadway: The Love Songs*—and on *Evening at Pops* in a Richard Rodgers tribute. Born and raised in Texas, Ron Raines attended five high schools and three universities, completing his degree in music from Oklahoma City University in 1975. Invited to join the graduate program at the American Opera Center at the Juilliard School, he spent summers at Santa Fe Opera and at Wolf Trap, where he came to the attention of the late baritone John Reardon, who served as his mentor. Ron met his wife, Dona D. Vaughn, in 1981, when they appeared together in a production of *Rose Marie* at the Smithsonian Institute in Washington, D.C. Dona has since become a well-respected stage director. Ron and Dona have often worked together as a director/actor team. They live on New York's Upper West Side with their daughter Charlotte Vaughn Raines.



Liz Callaway

Liz Callaway has been in demand on and off-Broadway since her debut in Stephen Sondheim's *Merrily We Roll Along*. She has garnered acclaim for her work in the musicals *The Three Musketeers*, *Miss Saigon* (in which she originated the role of Ellen) and as Grizabella in *Cats*. She won a Tony Award for her role in *Baby*. On the silver screen, Liz performed the singing voice of the title character in the animated feature *Anastasia*. The film score included Liz's performance of the Oscar-nominated song "Journey to the Past," which Tara Lipinski used when she skated in the 1998 Winter Olympics. Liz is also the singing voice of Princess Jasmine in Disney's *The Return of Jafar* and *Aladdin and the King of Thieves*. Other film work includes the singing voice of the title character in *The Swan Princess*, as well as voices in *The Lion King 2: Simba's Pride*, *Beauty and the Beast*, and *The Brave Little Toaster Goes to Mars*. Her repertoire for the concert hall encompasses a broad spectrum of both modern and Broadway hits. Among her recordings are her solo albums *The Story Goes On: Liz Callaway On and Off-Broadway* and *Anywhere I Wander, the Music of Frank Loesser* as well as her work on *A Stephen Sondheim Evening*, *Unsung Sondheim*, *Unsung Irving Berlin*, *Sondheim at the Movies*, and *Lost in Boston*. Liz has recently added a Sixties-themed program, "The Beat Goes On," to her repertoire, featuring songs culled from the hits of Sonny Bono, Paul Simon, Burt Bacharach and Hal David, the Beatles, and many more.

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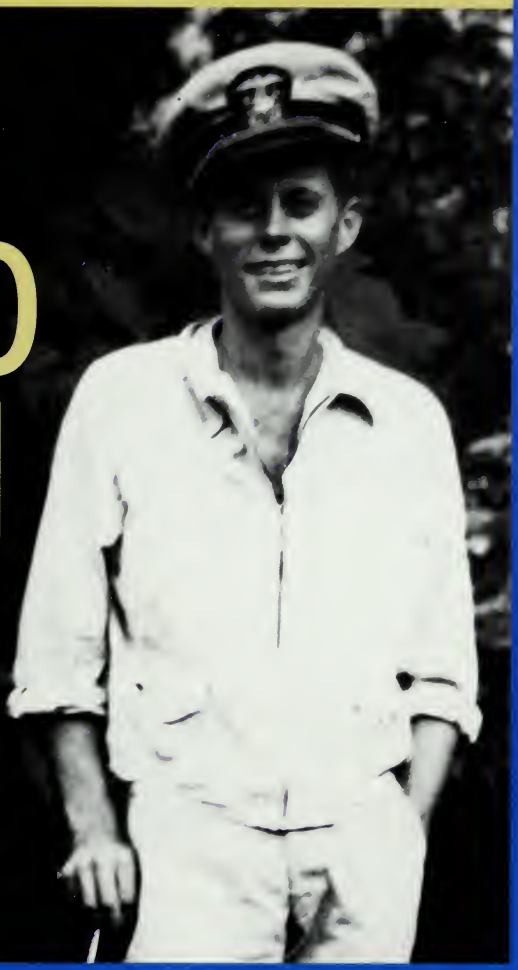

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Helen Salem Philbrook

Helen's charitable gift annuity established an endowed seat *and* provides her with income for life.

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To learn more about giving opportunities, please contact Robert K. Meya, Acting Director of Major and Planned Giving, at (617) 638-9252 or RKMeya@bso.org.

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For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood live concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/ Rhode Island, and the World Classical Network.

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BOSTON POPS

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This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004, to the BSO's Business and Professional Friends program, *Presidents at Pops*, and/or *A Company Christmas at Pops*. For more information about any of these programs, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264 or jfkaplan@bso.org.

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BOSTON SYMPHONY ORCHESTRA
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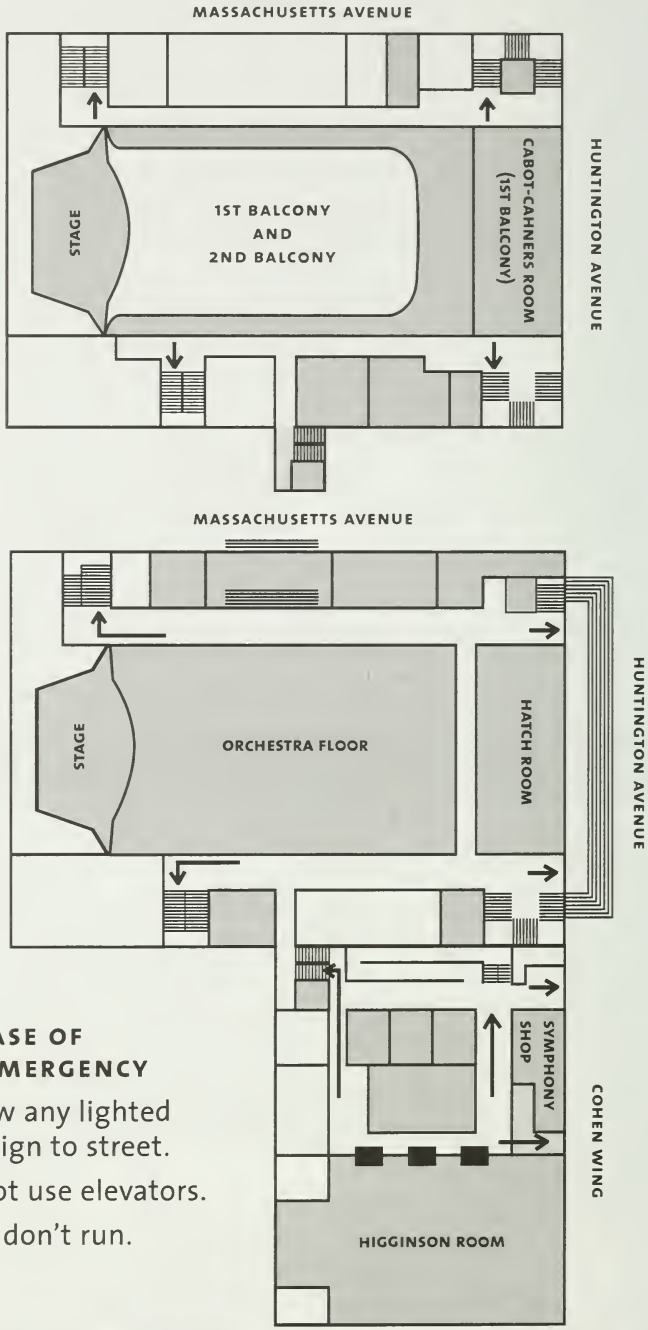

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administration line at (617) 638-9431 or TDD/TTY (617) 638-9289.

RUSH TICKETS: There are a limited number of Rush Tickets available for Boston Pops concerts on Tuesday evenings only. Tickets are sold at $10 each, maximum of two per person, at the Symphony Hall box office on Tuesdays as of 6 pm.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $5 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged. The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission.

TICKET PRICES: Floor: $120 (VIP tickets, including premium floor table seats, parking, and a hospitality certificate), $72, $55, $37; First Balcony: $43, $32; Second Balcony: $20, $16.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

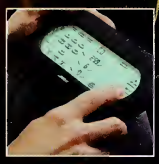
BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

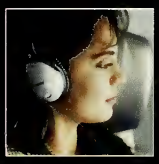
FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses, along with your patron number, to the Development Office, Symphony Hall, Boston, MA 02115.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The Boston Symphony Orchestra is supported in part by the Boston Cultural Council, which is administered by the Mayor's Office of Arts, Tourism, and Special Events.





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Rich Warren, *Chicago Tribune*, 6/1/90.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Sunday evening, July 3, 2005, at 8:30
On the Esplanade

BOSTON POPS

KEITH LOCKHART conducting
with THE U.S. ARMY FIELD BAND and SOLDIERS' CHORUS

The Star-Spangled Banner	Smith/Key
Armed Forces Salute	arr. Lange
This Is My Country	Jacobs/Raye-Bass
When You're Good to Mama, from *Chicago* FRANCES BOTELHO-HOEG, POPSearch 2005 Winner	Kander/Ebb
The Gettysburg Address JACK WILLIAMS, narrator	Edelman
Let Freedom Ring	arr. Hough
God Bless America	Berlin-Osser
Main Title from *Star Wars*	Williams
1812 Overture	Tchaikovsky

INTERMISSION

Patriotic Sing-Along	arr. Hayman
Here for the Party BIG AND RICH	Wilson/Rich/Kenny-Hollenbeck
Love Train BIG AND RICH	Rich/Kenny/Nicholson-Hollenbeck
Our America COWBOY TROY and BIG AND RICH	arr. Burnside
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman
The Stars and Stripes Forever	Sousa

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Monday evening, July 4, 2005, at 8:30
On the Esplanade

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with THE U.S. ARMY FIELD BAND and SOLDIERS' CHORUS

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The Gettysburg Address JACK WILLIAMS, narrator	Edelman
Let Freedom Ring	arr. Hough
Doodletown Fifers	arr. Hollenbeck
God Bless America	Berlin-Osser
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